TAIT McKENZIE

A SCULPTOR OF YOUTH

TAIT
McKENZIE

THE EDINBURGH LAD

The trout will come back from the deeps of the sea,
The bird from the wilderness back to the tree,
Flowers to the mountain and tides to the shore,
But he will return to Lochaber no more.

NEIL MUNRO

TAIT McKENZIE

A SCULPTOR OF YOUTH

by

CHRISTOPHER HUSSEY

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PREFACE

THE importance of Tait McKenzie's sculpture lies in its being the first considerable *œuvre* since the time of the Greeks to take as its subject and purpose the athletic ideal. The old sports of the chase have produced an illustrative, reminiscent art—hunting pictures, for example—much valued by sportsmen. And countless artists have on occasion represented episodes of sport. But McKenzie is the first man of our civilisation to translate athletic actions into plastic beauty.

In the following pages, though McKenzie's sculpture is our primary concern, some account is given of his life. His Scottish parentage, his early days in Canada, the adventures attending his education in medicine, and his appointment as Director of Physical Education at McGill University in 1894, even though they antedated his first essays in sculpture, were formative influences of great importance to his art. His life and work constitute a complete unity. In his normal occupation of supervising the physique of the students at the University of Pennsylvania, training its athletes and embodying their forms in sculpture, one cannot say when he is artist and when scientist. It is not claimed that his work possesses the specialised aesthetic significance of some modern work. In that sense it may be superficial. But, in a wider view, it possesses a universal quality that compels us to recognize in McKenzie one of the outstanding formative influences of the world to-day. At a time when it is the tendency for sculptors to turn their eyes inwards and represent the figments of their imaginations, it is refreshing to find one who exults unabashed in the beauty of humanity around him. At heart McKenzie is a thinker before he is an artist, a scientist before a sculptor, yet beauty for him is not a thing apart from life, but organically one with humanity. He has the classical mind. Beauty for him is the human form in perfect health seen in graceful movement. His time is passed among young men before whom the world lies fair and free, and is devoted to equipping them so that they may put it to the best purpose. The endless potentiality of life is what he most deeply feels, and is the purpose that gives his sculptured forms their significance, their beauty. The war made such a profound impact on his life and art, because it destroyed precisely that which he loves above all else : the youth of the world. So it is that his few war memorials possess exceptionally moving

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qualities. Youth's willing sacrifice is their theme, not the hideousness of the destruction.

But it is probable that his athletic sculpture will exert the wider and more lasting appeal. In no age since that of Hellas have athletics occupied so large a place in life as at the present time, and it is reasonable to suppose that the athletic ideal, still not a century old, is but at the beginning of its reign. A cult that develops the best qualities of heart as well as developing the body cannot fail, in a relatively short time, to change human conditions. Combined with science, athletics may well prove the salvation of the world. An athletic population with a scientific outlook would presumably subscribe to a rational scale of values, so that we may look forward to a new classic age as an alternative to a mechanical civilization suppressing human characteristics. It is this lofty and humane conception that makes the art—or science—of Tait McKenzie so vital, apart from the intrinsic beauty of the forms he represents.

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THE VOLUNTEER
Bronze, 8 ft. high. (1923)

Rosamond War Memorial, Almonte, Ont., Canada

PART I

ATHLETIC SCULPTURE

CHAPTER I

THE SETTING

In Tait McKenzie there are reproduced so many characteristics of a sculptor of ancient Hellas that at moments I am tempted to believe him a re-incarnation. There is one fundamental difference between his work and that of his prototypes : they carved out of marble, he models in clay. But the ideals that both set before themselves are the same, and their manner of life and sources of inspiration have been identical. The ancient sculptor no more than the subject of these pages sought his subjects in his subconsciousness, but found them among the strenuous youths whose clean limbs and supple movements delighted him in field and gymnasium. The ancients, like McKenzie, were sculptors of Youth ; humanists before they were artists.

A great part of McKenzie's life has been spent in watching with keen and scientific eye, and personal sympathy, the exertions of young men in training and athletic contests. Probably no man filled with the aesthetic impulse has, since the days of the Greeks, seen pass before his eyes so long and varied a procession of men in the nude as he has during the physical examinations that he has conducted for the last thirty years. His values, and his art, are intensely human. Beauty for him, as for the ancients, is the beauty of the perfect body. We look in vain among his works for any symptom of modern decadence or primitivism—for the exquisite or for the monstrous. His work, like himself, is sane, reasonable, and direct, and his purpose is to represent human life in its finest physical state.

Though there was little in his early life to forecast what he was to become, its hard conditions, face to face with nature, shaped his mind so as to leave little room for the refinements of sensibility that flourish in the walled garden of old civilizations. Here, again, we may detect a similarity with the sculptors of the mountain-bred, sea-nurtured Greeks.

He was born May 26, 1867, in the Free Church Manse about thirty miles from Ottawa in the township of Ramsay, part of that Magna Scotia planted in Canada after the Napoleonic Wars by land grants given to disbanded regiments (as they had been after the days of Wolfe and Carleton), to emigration societies of farmers from Ayr-

shire and Lanark, and to Highland chiefs like Selkirk and "The MacNab." The latter, immortalized by Raeburn on canvas, sought to revive in the new land the clan system that had been broken in the old after Culloden.

To the task of settlement they brought their courage, their insensibility to hardship, their religion, and their language. They brought also their place-names. Perth, Ramsay, Lanark, Torbolton, Renfrew tell of the memories they strove to keep alive.

To this community in 1858 came a young minister of the Free Church of Scotland, William McKenzie. His father, Patrick Buchanan McKenzie, the last of a long line of clansmen from Cromarty, was a minister of the Original Secession Church. In 1814 he became minister of the Antiburgher Meeting in Kelso, was married to Caverhill Tait of Jedburgh in 1819, and his son William was born 22nd June, 1824. Growing up in Kelso, his son learned to cast a fly in the Tweed, and to take his place with the other boys of the town in their bickers with the invaders from the south on Kelso bridge with fists and stones.

Like his father, William chose the Ministry, and on graduation from New College, Edinburgh, he sailed for Montreal, spending his first winter as lecturer in the recently established Presbyterian College.

Next summer he explored Canada, preaching his way from place to place. When he came to Ramsay he found a community of Ayrshire farmers in substantial stone or log houses, a sprinkling of Paisley weavers, and Highlanders who still clung to the Gaelic. He also saw a beautiful country of woods and brown foam-flecked streams, with a thriving village growing up about the grand falls of the Mississippi River, that supplied unlimited water-power.

The Free Church and Manse had recently been built and, finding himself among his own people, he accepted their call, and a year later brought to the manse from Edinburgh the betrothed of his student days, Catherine Shiells.

To them were born in the Manse, on the eighth line of Ramsay, with its formal garden, its cherry trees and row of stately poplars, three children, William Patrick, Agnes Edington, and Robert Tait, the subject of this book.

The village of Almonte at the falls increased in size and importance, and after a violent controversy the congregation decided to move. They built St. John's Church of stone, and later a white brick manse near by The old manse in the country passed to other hands, the trees were cut down and the garden disappeared, and in the old church the manger replaced the pulpit. It was in Almonte that Tait McKenzie's youth was spent. When he was nine his father died. The widow left the manse with her little family, now increased to four by the birth of Bertram Stuart, for a house built by the congregation as a gift of affection. It was not until 1888 that the family finally scattered. His mother went with his sister, who engaged in kindergarten supervision in London, Ontario, and the boys to college. Before she left Almonte the mother saw her sons on their upward way through the university by a process

known only to Highland families with a long tradition of scholarship. How it was achieved only they themselves know.

In 1914 the family were reunited in Almonte for a day at their mother's funeral. In the intervening years the congregation had dwindled and the church had been closed, but the faithful remnant re-opened it for the service as a final act of affection for her and the minister who had served them so well.

Through her sons and her wide reading she kept in touch with the larger world, and there are many men now grown old who, recalling her restrained gaiety, her mature beauty and her profound interest in life, still hold her in loving remembrance.

The home life was one of culture. Reading aloud was part of each day's programme, the novels of Scott, Dickens and Thackeray for week-days, and on Sunday afternoons Bunyan's *Pilgrim's Progress*, the *Life of Joan of Arc* or the *Chronicles of the Schomberg-Cotta Family*. There was but little indication of an artistic future for Tait except for attendance at the class of an itinerant drawing master, and the capture of a first prize for a pencil sketch at the county fair.

Tait McKenzie's first schoolmaster was a blacksmith turned teacher, an elder of his father's church, but a stern man of violent temper. The anvil strokes of knowledge applied by his hand made but little impression on this slim brooding boy. When a " sum " was chalked on the blackboard for the class seated slate in hand on the wooden benches, it was the custom for the first who solved it to put his slate on the master's table, and each in turn did the same. When the pile was complete the master inspected and corrected the answers. Robert's slate was never near the bottom of the pile, nor was the answer always correct, for the woods came close to the village, and the river and creeks called him.

Nature was not yet wholly tamed in that country, and still retained some of its sinister aspects. Young McKenzie early learned to swim and dive, to balance himself on a floating log, to manage his canoe in rough water or in the rapids that threatened to engulf him, and to skate on the river ice in winter. Woodcraft he learned by camping trips in the Canadian summers, and at home he ranged the woods with a chosen few companions, shooting squirrels and an occasional partridge with bow and arrow, or more often alone in the ghostly company of Fenimore Cooper, Walter Scott and Robin Hood.

From the blacksmith's school Tait McKenzie went to the High School under a great teacher, P. C. McGregor, about whom much might be written, and later to the Collegiate Institute, Ottawa, entering McGill University in his eighteenth year. He did not return for nearly forty years, except for the day in 1914 already alluded to. When he did come back, it was as a sculptor of established reputation.

The industry of Almonte centres about the Rosamonds, of whom in 1914 Alec Rosamond was the head.

THE SETTING

Descended from the Jacobite MacDonnells of Glengarry on his mother's side, his great-uncle was aide-de-camp to Sir Isaac Brock, and was killed at Queenston Heights in 1812. Another kinsman had distinguished himself at Waterloo. When the war came in 1914 Alec was forty-one years of age, and with his natural bent and family traditions could not remain a spectator. He sailed for England, enlisted in the Sportsman's Battalion as a private, was transferred with a commission to Princess Patricia's Canadian Light Infantry, went to the front December 1915, and in 1916 was killed at Courcelette, leaving a widow and family of four girls.

Two of the visitors at an exhibition of Tait McKenzie's sculpture in 1920 at the Fine Art Society Galleries, New Bond Street, London, were charged with carrying out the provision in Alec Rosamond's will for a memorial to the men of Almonte who fell in the war. They discovered in the work they saw there the qualities for which they were looking—the impulse of youth toward the impossible, the inner voice dominating the forebodings of intelligence.

In the war McKenzie saw, in his capacity as Major in the medical service, not alone the maimed and misshapen debris of war. He was haunted by the spiritual response of the youths who volunteered in 1914, the youths whose supple bodies he knew so well, and whose inextinguishable cheerfulness, buoyancy, and courage in the face of the event were the light of those dark days. He chose for Alec Rosamond's memorial that electric moment that magnetized a million spirits, freeing them for the instant from material preoccupations, just as later on he was to interpret it for Cambridge and for Edinburgh.

In due time the memorial was completed. A bronze youth is seated on a low pedestal in the centre of a wall, with a bench of Indiana limestone ending in panels enriched by a carved branch of white pine encircling a helmet. On the wall is a list of forty-six names and the inscription, " To the men of Almonte who fell for freedom, 1914-1919." At the request of the family the face is not a portrait. It might be one of many young Canadians who volunteered so promptly in the early days of the war. He wears the uniform of a Junior Officer with the soft service cap, and is armed with a revolver only. His left arm rests on the raincoat carelessly thrown across his knee, his right hand grasps the end of the seat as he leans forward drawing his feet backward ready to spring. The left hand is clenched, and the head is raised gazing eagerly forward.

The figure is moving in form and representative of the sculptor's more matured manner. The introduction of the raincoat is valuable for the composition, and the treatment of the drapery is simple and convincing. In addition, the figure recalls the the spirit of adventure that pervaded his own early days in Almonte. The details were completed in Rosamond's own house, set among the thinned and domesticated woods where nearly forty years before the sculptor had stalked imaginary Indians, stripped to plunge into the swimming pool, or carried the creel for his father when on

blue Mondays he lured the black bass from the clear brown stream, then unsullied by sawdust.

On this visit he was not alone, and his wife, who accompanied him, was moved by the occasion to express in the following lines the sentiment of the statue and its dedication.

FIG. 1.—DETAILS OF PINE SPRIGS, ROSAMOND MEMORIAL

THE VOLUNTEER

He watches—in a little northern town,
Through winter cold and parching summer heat,
Where quiet folk go simply up and down,
O'er stony bridge and narrow crooked street.
He guards—alone—alert, with clenchèd hand,
In readiness with his young manhood's might,
To spring to action at a word's command,
Uphold his honour and defend his right.

He watches—while the children leave their play
To lay their garlands clustered at his feet,
Zinnias and asters from home gardens gay,
In little hands held close and warm and sweet.
He smiles—he leans—and every winsome maid
Feels in her heart this joyous chivalry,
And lads look starry-eyed and unafraid
To grow to manhood strong and brave as he.

He watches. Oh, ye men with him who fell!
Mighty of valour, bold, unflinching, free!
Here, in this place, your spirits seem to dwell,
Drawn to the home of your mortality.
He waits! Nor shall his vigil be in vain,
Men like to him shall ever pay the price;
Shun all dishonour, scorn the thought of pain,
And make the great immortal sacrifice!

ETHEL MCKENZIE

THE ALMONTE WAR MEMORIAL
AFTER UNVEILING

In order to execute this work in the old Scottish settlement, the sculptor returned to his native town, after an absence of nearly forty years. The figure recalls the spirit of adventure that pervaded his own early days in Almonte

MASKS OF EXPRESSION.—EFFORT

CHAPTER 2

BEGINNINGS

At McGill, which he entered in 1885, McKenzie's personality developed rapidly, though fifteen years and more were still to elapse before he turned to sculpture as a means of expressing that personality. For in character he is to-day very like one of his sculptured athletes : spare of word and movement, alertly sensitive but unemotional, with an acute intelligence impatient of artistic top-hamper, but keen and resourceful. He has the Highlander's rooted mistrust, be he Spartan or Scot, of softness whether of mind or body. Bred in a hard school, in a land not so completely civilized that Nature has lost all sinister meaning, he conceives man confronted with the necessity of overcoming Nature by thought and self-control. He gives the impression of facing life like some light-weight boxer, balanced, watchful to seize any momentary opportunity, and any means, of getting through his adversary's inert defences. The unique position that he holds to-day, of both a world-wide authority on physical efficiency and a sculptor of international reputation, has been achieved by a will like flexible steel, amazing keenness, and charm of mind.

From his earliest days in college he had to " work his way " during the summer vacations. Endowed by nature with an indifferent physique, his first two undergraduate long vacations were spent in surveying expeditions on the Trails between Indian reservations in Alberta at a time when the Indians were still quite wild and suspicious. His next job was the more or less sedentary one of a checking clerk on a Montreal steamship company's wharf, and next year he worked in a lumber camp in Georgian Bay, Ontario, for his uncle, John Bertram. During term time his increasing fitness similarly opened up fresh fields of activity. At first, underdeveloped and delicate, he found himself not much use for the athletics in which he wanted to excel. He accordingly set about strengthening his light frame by gymnastics, to such purpose that by the end of his second year he won the All-round Gymnastic Championship, and before graduating played in the football team. At the same time he became a skilful hurdler and high jumper. In the Inter-Collegiate High Jump Championship he established a record that stood for years.

This success constituted his first victory of will over weakness, and has shaped not only his own life and art, but the lives of thousands of other men. The experiment on his own physique was the first step towards his organization, during the War, of those Command Depots in England, and afterwards in Canada and the United

States, where tens of thousands of paralysed and shell-shocked men were exercised back to fitness. And what he had done with his own sinews he eventually determined to do with clay, by sheer determination overcoming a complete lack of training or knowledge in sculpture. No wonder that so many of his statues represent the moment of resolve, the final compression of the physical or spiritual spring before supreme effort!

I have dwelt on this early success because in a large measure it determined, and explains, what followed gradually. The effect of these three or four years of auto-physical culture provided him with a vague but constant aim: the cultivation of physical perfection and eventually the permanent recording of it in bronze and stone. This aim, however vague at first, impelled him to take every opportunity that opened in its direction.

The first opportunity served to clinch his aim. In 1891, during his last year as an undergraduate, the instructor in the gymnasium died, and was succeeded by an Almonte friend, James Naismith, to whom McKenzie acted as assistant. In the following year McKenzie took his M.D. degree, and Naismith, who subsequently achieved fame as the inventor of the game of basket ball, left McGill, where the young doctor took over entire charge of physical training at the University. At that time this amounted only to three afternoon and three evening classes a week, so that Dr. McKenzie was able to combine it with his duties of house surgeon at the Montreal General Hospital, which he assumed in 1893. The arrangement did not last long, however, as a severe attack of typhoid laid him low later in the year and necessitated a complete rest—the first he had had since coming up to McGill. Even then he could not or would not afford any waste of time and experience, so signed on as ship's surgeon on a Montreal-Liverpool boat and paid his first visit to England. On his return he settled in practice at Montreal, and resumed his physical instruction work at McGill. In 1894, as a result of a report pointing out the desirability of proper medical supervision of the students, the post was created for him of Medical Director of Physical Training to the University. A summer course in the School of Physical Education at Harvard led to a friendship with Dr. Dudley A. Sargent, at that time the leading authority on the subject, who was to prove a great source of stimulus to McKenzie's subsequent work in anthropometry.

This second success—the establishment of a Directorship of Physical Education—was pioneer work in Canada, and was achieved in the face of strong opposition from some members of the faculty and also from students themselves. For chief among the new post's functions was the compulsory medical examination of all students on their entering college. From the resulting data, each student was advised upon the branch of athletics which he was physically best suited for, or most in need of, and, in cases where physical defection or deformity, or incipient disease, were discovered, subjected to treatment. The system, though already established in some of the universities

of U.S.A. (and now universal), was then new to Canada. Some account of how physical education works in with American university life will be found in Chapter 5. At the moment we are concerned only with the influence exerted by this appointment on our sculptor.

Before following up its consequences, however, a personal interlude must be recorded arising indirectly out of McKenzie's appointment. In 1895 the Governor-General, the Earl, now the Marquis, of Aberdeen, spent the winter in Montreal, and, requiring an instructor of swimming for his three boys, was referred to the Director of Physical Education at McGill. McKenzie undertook to teach them himself. The boys got on well with him, so that when the Governor-General's household physician retired, Lord Aberdeen appointed McKenzie to the vacant post, and he spent fifteen months of the years 1895-96 at Rideau Hall, Ottawa, including a bicycle tour through England and France with Lord Haddo, two other boys, and Maxime Ingres, great-nephew of the great Ingres, and at that time Professor of French at the University. The acquaintance thus formed ripened, as the years have proved, into a lifelong friendship which has been a valued link for the exiled Scot with the land of his forefathers.

When he returned to Montreal in 1896, his practice rapidly specialized into treatment of deformity by exercise, and into the teaching of anatomy in the Medical School. He was appointed Demonstrator, and later Lecturer, in Anatomy to the University, and also began to give occasional lectures on artistic anatomy to the Montreal Art Association.

Hitherto his excursions into art as such had been limited to intermittent water-colour painting when on holiday. When at school in Ottawa he used to go to night classes and do charcoal drawings from life and casts, but he says he was no good at it. His landscape sketches gave him a little more satisfaction—some were exhibited locally at Montreal and elsewhere. But his natural tendency was to see masses plasticly, so that two-dimensional work failed to content him. At one time he tried drawing on gray paper, putting on the light masses and then moulding them with the shadows. And towards the year 1900 he experimented in relief, doing medallions of some of his friends. As yet, however, art was for him something separated from the science that occupied his conscious mind. Little conviction went into it compared to the conviction with which he trained his young men and studied the tabulated dimensions of athletes. His attention to physical education and daily presence on the cinder track led him to study the problem of fatigue in athletes. He was fascinated by the facial expressions of fatigue, and set about inquiring whether there was any physical law that governed these extraordinary facial contortions. His purpose was purely scientific, and, by means of observation and photographs, a paper was written for the *Journal of Anatomy and Physiology* (1900) on " The Facial Expression of Violent Effort, Breathlessness, and Fatigue." To illustrate his thesis he fell back, not upon drawings as any other doctor would have done, but on his newly tried art of model-

ling. The result was the series of four Masks in a crude form, which, after repeated refinement and development, have been cast in bronze and accepted as displaying scientifically the facial reactions of violent fatigue. Copies of them are at the Royal College of Surgeons, London ; the Anatomical Department, Cambridge University ; the Medical Museum, McGill University, and elsewhere.

The masks are generalizations, in so far as no individual is represented, but the combined average of many observations. In describing the masks I cannot do better than quote his own analyses of them in his book, *Exercise in Education and Medicine* (3rd edition, W. B. Saunders), and his paper in the *Journal of Anatomy*.

Effort (Plate 3)

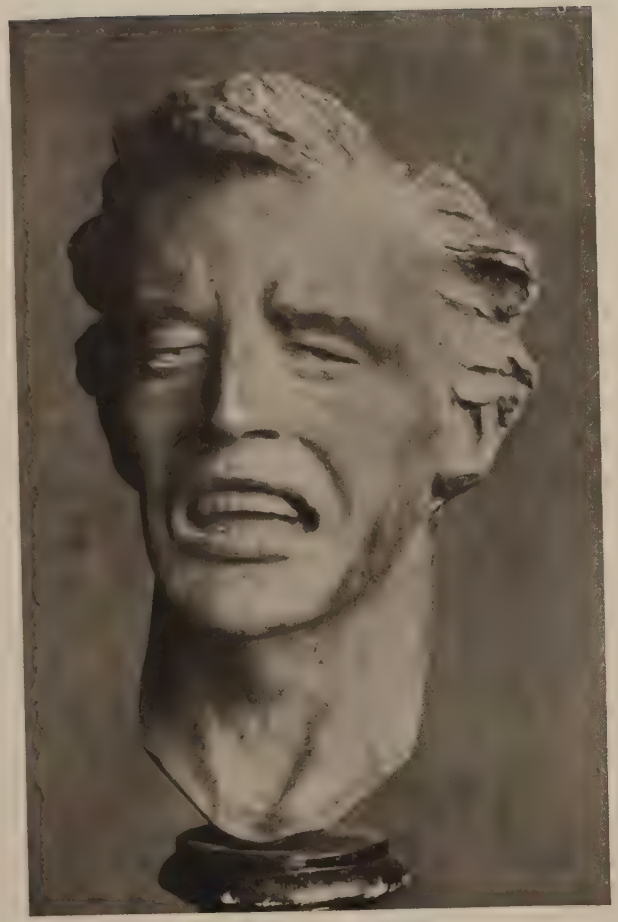
This is the face of a sprinter in the 100 yards, or a hammer thrower. In both, the breath has been caught and is being held till the end of the effort. In the face there is a general converging of lines to the root of the nose, with transverse wrinkles over the bridge. The frowning brows are drawn down, and the eye is narrowed to a mere slit as in all violent effort, such as shouting, sneezing, or laughing, where the compression of the heart and lungs, by the muscular contraction of the chest-walls, drives up the blood-pressure to the point of seriously endangering the delicate blood-vessels of the eye from over-distension. The hammer thrower, for instance, often does close his eyes at the moment of greatest effort, and the sprinter would if he did not have to keep his course. The nose and upper lip have a snarling expression, the nostrils are distended, and the lower lip drawn tightly across the clenched teeth, except at the angles of the mouth where there are little pouches caused by the pulling of the platysma, which stands out along the neck like cords. The general impression of the face is repulsive and corresponds closely to the face of *rage* described by Charles Bell. The lips, however, are more retracted than during the purely emotional state, and the clenched teeth are exposed " as if ready for tearing or seizing an enemy."

Breathlessness (Plate 4)

This is the face of a man struggling to get his " second wind," for instance in a half-mile race. The general direction of the eyebrows is just the reverse of that seen in violent effort. They are drawn upward and inward by what the French call " the muscle of pain," whose action is seen in the expression of grief, mental distress, anxiety, or bodily pain. The upper lids droop and half cover the eyeball, giving a look of great lassitude to the suffering expressed in this region. The nostrils are widely dilated and the mouth gapes with lips retracted in the mad struggle for air. The raised upper lip adds to the look of sorrow and pain, while the down-drawn mouth angle, the tongue closely pressed against the teeth, and the sunken cheek, all go to increase the exhausted, haggard look characteristic of this state, in distinction to mere

MASKS OF EXPRESSION.—BREATHLESSNESS

5



FATIGUE

6

EXHAUSTION

MASKS OF EXPRESSION

bodily pain or mental suffering. The general poise of the head is backward, the chin thrust forward and the neck strained or convulsed.

When he has caught his " second wind " the look of distress disappears from the runner's face, and he can go on till he feels the symptoms of

Fatigue (Plate 5)

The urgency of breathlessness has passed, but the runner is beginning to feel lassitude creeping over him. Group after group of muscles begin to fail in their work. The eyebrows show a slight frown and the eyelids are heavy as with sleep ; the upper lip is still retracted from the teeth, giving a slight look of pain to the cheek, otherwise relaxed. The mouth is half open, the jaw drops, and the lower lip hangs loosely. The general expression is one of vacancy or drunkenness. As fatigue becomes more profound, the runner's effort is centred in preventing his eyes from closing as a consequence of the increasing paralysis of the muscles of the upper eyelids. He is beginning to experience

Exhaustion (Plate 6)

The forehead-wrinkles here do not express astonishment, but are formed in the effort to raise the eyelids. The lower part of the face expresses the distress of failing respiration. The head is thrown backward and the chin thrust forward in the endeavour to balance the head without muscular effort. Both pose and expression are characteristic of the last effort to fight off collapse. When it is exhausted, the muscles of expression cease to act, the circulation fails, the colour becomes pale, the lips livid, and the runner falls in a faint.

In these first works—scientific studies in expression—one quality of mind stands out : the sculptor's reticence. He has not forced a single note in these pictures of distress. He has brought out all the expression that the muscles, acutely observed, will give him. But he will not impose sentiment or exaggerations upon them. At the outset of his career as a sculptor he thus shows his detached, unemotional absorption in objective truth. The attitude is that of the scientist. But neither in these masks, nor in his next work, is this scientific faithfulness to objective truth synonymous with literal representation.

CHAPTER 3

" THE SPRINTER "

THE construction of the Masks of Expression showed the possibilities of modelling in clay observations made on the running track. Encouraged by his success with them, McKenzie determined to attempt a figure in the round, which for some time he had in vain been trying to get established sculptors to execute. It was to show the ideal average form of a sprinter, and be arrived at by striking the average of a series of dimensions of successful individuals. The pose was to be the crouch or hand-spring method of starting, first used by Charles Sherrill in 1888 and now universal.

The measurements of seventy-four of the fastest American sprinters had recently been collected and compiled by Dr. Paul C. Phillips of Amherst College. McKenzie himself was practising anthropometry at McGill, and Dr. Sargent as early as 1887 had published the results of his investigations on the " Physical Proportions of the Typical Man " and " Physical Characteristics of the Athlete " (*Scribner's Magazine*). Living, like the sculptors of ancient Greece, among well-formed youths, whether lightly clad for exercise or stripped in the changing rooms, would have made an artist of a man far less gifted with imagination than Tait McKenzie. Nevertheless, the first attempts at *The Sprinter* were mechanical failures. Not till the third beginning did he gain sufficient experience of the placing and construction of armatures to make the figure support its own weight.

The question of what type of figure is best suited to sprinting had long been debated, and the wide differences in physique of successful sprinters made the problem of the ideal apparently insoluble. Some were giants and some were unusually short. Of Dr. Phillips' seventy-four individuals, none was without an authentic record of $10\frac{2}{5}$ secs., or under, for the 100 yards, or 23 secs. or less for the 220 yards. Among them were such well-known athletes in their day as Baker, Wendell, Sherrill, Long, Duffey, Molson and Morrow. Their average age was 21 years, average height 5 ft. $8\frac{3}{4}$ in., about an inch taller than the average man, and average weight 145 lbs., just 6 lb. over the average student of the same age. The lengths of the shin and thigh were average.

On the other hand, the extremes of the scale were far apart. The shortest sprinter was only 5 ft. 3 in., the tallest 6 ft. 1 in. About twenty-four of the seventy-four fell below 5 ft. $8\frac{3}{4}$ in., while the largest group clustered between 5 ft. 9 in. and 5 ft. 11 in. Length of limbs varied in proportion.

7

THE SPRINTER

¼ life size. (1902)

8

THE STANDING AND CROUCHING STARTS

A start at the first International Inter-Collegiate Games at Queen's Park, London. The English competitors are still using the traditional standing start, the American the modern crouch.

THE SPRINTER

McKenzie's first essay at sculpture in the round. It was modelled to show the ideal average form of a sprinter, arrived at by taking the average dimensions of successful individuals

The girth dimensions proved both chest and abdomen to exceed the normal, and the circumference of upper arms, forearms, thighs, and calves to be still higher above normal. Yet the knees and wrists fell below normal. Thus virtually all the girths of muscle are above the average in a sprinter, and all those of bone below it. Curiously enough, while the neck is above the average in thickness, the head is considerably smaller in circumference, being normal for a man of only 5 ft. 6 in. in height. The indications here are of a brachycephalic, thick-necked type.

Strength tests showed a notable development of lungs, back and legs.

Thus the characteristics of the sprinter were shown to be no abnormal development of limbs or mysterious relation of parts, but to consist in a bony framework, taller but lighter than the normal, narrow hips, high insteps and short feet. The frame is clothed with a muscular system above normal size and strength.

The statue shows such a man, small boned, lithe, of the racè-horse type. The pose of the body brings out the muscles of the back taut as bow-strings, and the arms and shins can be seen stretched and alert as they await the crack of the pistol. The eyes are fixed on the goal.

The pose is as interesting athletically as the figure, since it represents the most efficient variation of a position with many possible variants. The hands are on the scratch line, grasping the corks ; the left foot six inches behind the line, the right twenty-eight inches and almost directly behind the left. The right knee is bent at right angles. The runner has dug holes for his toes, and has taken up this position on the word " Get set " from the starter, his weight being taken by his hands and left leg.

At the crack of the pistol he shoves with both feet equally, driving his body forward and slightly upward, both hands leaving the ground naturally, so that he rises like an aeroplane. The first stride is taken with the right foot, and he does not get into his regular upright carriage till after four or five strides. The fault of most inexperienced runners is to try to get to the upright position too soon, so losing much of the advantage which this form of start gives : namely, the full force of both legs thrusting the body in the required direction.

How little the standing start had altered between the Greek age and Sherrill's discovery can be seen by comparing the figure from a Greek vase (Fig. 2) with the photograph of a start at the first International Inter-Collegiate Games, at Queen's Park (Plate 8). The English competitors are in variations of the old position. Sherrill, as a matter of fact, evolved the crouching start as a " safety first " device. He was very nervous when in training, so that on the mark he was apt to make a false start and so be penalized a yard. " My idea," he writes, " was to prevent any such unintentional breakaways, and it was not until I had used the start for a couple of weeks that I noticed it gave a distinct advantage in enabling the athlete to get into his running more rapidly than from the standing start."

"THE SPRINTER"

At its first exihibition in 888—at the Cedarhurst Amateur Athletic Association on the grounds of the Rockaway Hunt Club, where the international polo matches are played—the starter was much perplexed, thinking at first that Sherrill was over the line, and then that he was unfairly handicapping himself by not being up to it. One of the newspapers next day commented that although Sherrill fell at the start of both the 100 and 220, nevertheless he won them both!

Sherrill tells a story about his start which is too good not to be recorded. Here it is in his own words:

> One day, during the summer of 1923, when returning from Belgrade, whither I had gone for a presentation to the King of Jugo-Slavia, I was crossing Northern Italy and went into the dining-car for luncheon. The conductor seated me at a table with three other gentlemen. The man between me and the window was a thick-set, strongly-built Englishman, of about my own age. We drifted into conversation. He commented upon the beauty of the Italian landscape, and then, noticing a runner in athletic costume jogging along the high road, began to speak of athletic sports. He went on to say that his name was Jackson, that he had been a sprinter in his youth, and held several local championships in the North of England.
>
> "I was chiefly known," said he, "as the man who introduced the Sherrill start into England, and it came about in this way. One day I went into a newspaper office, and saw some clippings from American newspapers describing this new athletic invention with photographs showing how it was done. I studied them carefully, went away, practised it, and found that it gave me a good yard advantage on the start. Did you ever hear about the Sherrill start?"
>
> "Yes," said I, "I used to use it myself."
>
> "Why, how was that?" said he.
>
> Of course, I thought he had seen my name on my luggage, and was about to ask for money upon a trumped-up story that he had lost his purse or something of that sort. It was too extraordinary a coincidence to be true. Perhaps I was over-suspicious, but foreign travel tends to make one cautious. I told him that I used to be a sprinter myself, and that was how I knew about this start.
>
> "May I ask your name?" said he. I gave it to him.
>
> "Are you any kin of the man who invented the start?" I replied that we had had the same parents, and finally admitted myself the inventor. He did not seem surprised, nor did he make any comment except to look at me rather searchingly.
>
> We had finished our coffee, so I suggested that he should stop in my compartment and smoke a cigar. When he entered the compartment, he looked at my luggage, and seeing my name on it turned to me with a surprised look, and said, "Why your name is Sherrill, after all!"

We then frankly admitted that each had thought the other a liar, and with this preliminary, and a good laugh, we started upon a long afternoon of highly interesting athletic reminiscence.

The figure of *The Sprinter*, modelled by a scientist to satisfy himself as to what an ideal average of the type would look like, at once achieved an artistic success. In 1902, as soon as finished, it was shown at the Society of American Artists' exhibition at New York, in 1903 at the Royal Academy, in 1904 at the Paris Salon, and a cast was bought for the Fitzwilliam Museum, Cambridge. Though every dimension is ideal, and the structure anatomatically exact, there is not a hint of pedantry in the work. This is where McKenzie's art reveals itself. The form has the unity and life of a spontaneous creation. Whether the Greek sculptors actually used average measurements in the production of their idealized athletes, or relied entirely on eye, is uncertain. But in *The Sprinter* we certainly see an ideal human form, represented with a grace and a simplicity for which we have to go to the great age of Greece for a precedent.

In 1913 the pose was used again on a medallion for the Public School Athletic League of New York.

Fig. 2.—The Greek Start

CHAPTER 4

THE SEARCH FOR PHYSICAL PERFECTION

AFTER McKenzie's success with *The Sprinter*, the Society of Directors of Physical Education in Colleges commissioned him to model a statue of the ideal modern all-round athlete. Members of the Society had for some years been engaged in the fascinating speculation of what is the current average of physical development. Charts of students' measurements between the ages of sixteen and twenty-five, kept by Dr. Dudley Sargent over a period of forty years, had been embodied in two statues by Henry H. Kitson. Dr. Paul Phillips had specialized in the dimensions of sprinters, and McKenzie himself on those of skaters. *The Athlete*, quite apart from its aesthetic qualities, represents the physical ideal of a twentieth century human being arrived at by scientific methods. As such, it can, with interesting results, be compared to the ideals of artists of antiquity.

The ideal type of a period is chosen according to which functions of life are held in the highest esteem. In periods of early culture the struggle against surrounding barbarism produces ideal types like David, Hercules or Siegfried—the ideals varying with the nature of the culture. As the necessity for the actual struggle becomes more and more remote, when the preparations for warfare become indirect, and the exercises of the field and gymnasium take the place of purely military evolutions, a change comes over the national ideal which is reflected in the arts and the prevailing type of physical beauty. In the later phases of culture, such as that at present prevailing in Europe, the old bonds of vigour and religion progressively slacken, and each activity tends to become an end in itself. Life, and with it each individual, is specialized. Conditions have become too complex for the innumerable activities of man to be appraised by the old and simple canons of excellence.

World-wide civilizations, however, and the unassimilated mass of races, cultures and ideals that is modern America, differ from the local civilizations of the past in containing at the same moment the impulses of youth as well as those of maturity and dissolution. Vitality and decadence are inextricably mixed. Along with a progressive mechanization of life and dehumanizing of art, we see a compensating revival of physical ideals in the growth of athleticism. From America come the most primitive as well as some of the most complex conceptions. And everywhere science is a religion that lacks only a creed. With the erratic impulses of an adolescent god, science does as much to benefit the humanist ideal as with the other to eliminate it.

THE ATHLETE
¼ *life size.* *(1903)*

Modelled from the average of 400 Harvard students

THE ATHLETE *Back*

McKenzie's *Athlete* is a product of this, the " Early Scientific," Age, which at once humanizes and dehumanizes. It is the work of a man who was at the time, and predominantly is still, a surgical scientist, and was produced by scientific methods of average mensuration. According to humanist standards it is also a work of art, in many respects a great work of art, and abstract criticism cannot fail to find satisfaction in its harmony of form. It is interesting to compare the words of Sir Joshua Reynolds, spoken when discussing the production of " ideal " beauty by scientific or at any rate rational methods :

> By this Phidias acquired his fame. He wrought upon a sober principle what has so much excited the enthusiasm of the world.

As understood by Reynolds, the ideal form was an average, arrived at by methods very like those which have produced *The Athlete.* The Aristotelian conception, however—which Reynolds did not quite apprehend—is more intricate. Aristotle's " ideal form " is something more perfect and more harmonious than any that Nature produces. It is that higher reality, that " inner being," which supreme art succeeds in revealing, whether in a face by Rembrandt or a *paysage* by Cézanne.

A search for physical perfection, independent of the more subtle interpretations of reality, has nevertheless occupied artists from very early times and produced work of the highest order. For the actual process of evolving perfection it is, of course, necessary to have a standard by which to compare individuals or parts of individuals. Since Egyptian times metrical canons of proportion had been in use by artists to guide their judgment. But in the great age of Greece, after the Persian Wars, Phidias, Myron, and Polyclitus evolved a more physically ideal type of manhood from the military caste whose discipline and devotion had saved their country. The gentler and more voluptuous influence of the Ionian culture had been blotted out by the Persian invasion and with it its influence on Hellas. In its place the early part of the fifth century saw Dorian manners, dress and art become dominant from Thessaly to Laconia. " It is precisely," observes Prof. Percy Gardner, " the Dorian ideas of discipline, of measure, of self-control, which, entering into the art of Greece, made it a noble and continuous development." It is a curious, perhaps significant, coincidence that McKenzie is of the race that in many respects most nearly approximates in modern times to the Spartans. The mountains of Scotland and Sparta have both produced a hardy, disciplined, self-mortifying race whose vigorous influence spread far beyond the narrow confines of their inhospitable lands. The Peloponnese, moreover, produced, through Polyclitus, a canon of physical perfection. His *Doryphoros*, or spear-bearer, became for a century the canon of perfection. Unfortunately the original has disappeared, as has also the sculptor's book written in exposition of it, unless we accept Leonardo da Vinci's manuscript which purports to be a transcript of it. From Leonardo's manuscript, and from the surviving though inaccurate versions of the

statue, we find that the ideal figure at the beginning of the fifth century was that of a more powerful, heavier and older-looking man than the modern ideal type. His square, heavy body is carried on short, column-like legs, and his overall height is equal to the span of his outstretched arms.

Very different conditions prevailed at the end of the century when Lysippus created the graceful figure known as the *Apoxyomenos*, an athlete scraping himself with a strigil. The later figure, generalized from a type that was admired for graceful agility in the palestra instead of for endurance on campaign, shows a much smaller head, a shorter body, more slender set, and legs long in proportion to the body.

FIG. 3.—THE DORYPHOROS OF POLYCLITUS

FIG. 4.—THE APOXYOMENOS OF LYSIPPUS

According to modern ideas, we should expect the Apoxyomenos to excel in running and jumping, the Doryphoros most likely in football. The Greeks gave high honours to, and commemorated in sculpture, the Pentathlos, the man who excelled in the five exercises of running, throwing the spear, hurling the discus, leaping, and wrestling, conceiving that in him they would find an archetype of physical perfection.

In pursuance of this precedent the measurements for *The Athlete* were obtained by a double test. From four hundred men who had excelled in all forms of sport, from rowing to jumping, and had been subjected to the Inter-collegiate Strength Test Competition, the average was taken of the fifty strongest men, as revealed by the latter test over a period of five years. It is unnecessary to particularize the tests made in the

competition, further than to say that they are made scientifically by means of an instrument known as the dynamometer. By means of this double test, any undue specialization of development caused by rowing or gymnastics was counteracted by including the measurements of football players, jumpers, and runners.

The following out of these measurements gave a surprising result. Instead of a stout, heavily muscled, thick-boned type of figure, the proportions and girths proved much more light and graceful than might have been expected. The torso is evenly proportioned to the legs, neither unduly long nor short, and although the shoulders are exceedingly strong and the chest broad, the whole effect is one of lightness and grace. *The Athlete* is a light and slender youth compared to the *Doryphoros*, but stouter and more heavily built, with a larger head and longer torso, than the *Apoxyomenos*. He stands between the two extremes. The waist is not too small, and agility and speed are expressed by the well-turned leg and thigh, and pliant torso springing gracefully from a narrow pelvis well muscled and easily set on the thighs. With a height of 5 ft. 9 in., he carries a weight of nearly 159 pounds. The girth of neck, knee, and calf are the same, with that of the upper arm an inch and a half less. The girth of the thigh is half an inch less than that of the head. His expanded chest is 40 in., the girth of his waist 30 in. The girth of his hips is almost the same as that of his unexpanded chest, while the breadth of his waist barely exceeds the length of his foot. A distinct divergence from the classic canon is the span of the extended arms, which measures two inches more than the man's total height instead of being the same.

In a subsequent chapter something will be said upon the typical head and face of English and American youths. The *Athlete's* head is broad and round rather than long and narrow, and the face has been modelled with the idea of expressing a certain intellectual quality such as should distinguish the student from the mere athlete. The rounded and protruding brows, always chosen by artists to indicate manly power, have been emphasized, and a more simple arrangement of the hair been preferred to the closely curled locks of the Greeks, as more typical of the Anglo-Saxon.

The Athlete is about to try the strength of his right forearm by the oval spring dynamometer. Starting with the instrument in his left hand, his feet firmly and evenly planted, he has brought his left arm across his body, placed the dynamometer securely in his right hand, bringing the body forward and to the right till his weight is borne on the right foot. The statuette shows him in the act of taking away his left hand, while he gazes intently on the instrument, concentrating his mind on the test he is about to take. Next moment he will swing round to his left and exert his utmost force to send up the indicator on the dial that registers the strength of his grip.

The occasion chosen for representation is only an excuse for a more graceful arrangement of lines than could be got by a conventional standing position. It is naturally a balanced pose, so that the form is harmonious. Incidentally it is a good example of the serpentine " line of beauty " beloved of Hogarth and, on his authority,

of Michelangelo. A moment of comparative inaction was chosen purposely in preference to one of intense effort, in order that the form should be balanced, the graceful flow of undulating lines be uninterrupted by contracted muscles, and potential strength be suggested rather than actual exertion displayed. But although the scientist in McKenzie gives these entirely rational explanations of his work's divergences from the merely diagrammatic, it is impossible not to see in them also the born sculptor's (possibly unconscious) instinct for beauty of form and line. At a later phase of his development he might have chosen a pose productive of more significant formal relations, but it is very doubtful whether the more consciously artistic effort would have given anything better. The very restraint imposed by the statue's scientific purpose, as well as by McKenzie's natural aversion to excess of any kind, give to it a nobility out of all proportion to its dimensions (a quarter life size). From any point of view the form is plasticly conceived, a quality seen particularly well in the view from the left against the light, where the relation of the plane formed by the left shoulder and side with the tilted plane formed by the bent arms, is admirable. The surface modelling throughout, more especially of the back, has a pleasing texture. In the case of many of McKenzie's works it has not been possible to procure photographs of the bronze casts, so that this important quality of his work cannot be so readily appreciated in them as it can here.

McKenzie has never achieved a finer work of art than this, his second, essay in sculpture. Though simple in conception and intention, it is incredibly accomplished. Its exhibition at the Salon in 1903 and at the Royal Academy in 1904 at once gave him a European reputation as a sculptor of a high order. One of the first authorities on classic sculpture, Prof. Percy Gardner of Oxford (" Principles of Greek Sculpture " and " The Lamps of Greek Art " in *The Legacy of Greece*), has definitely set *The Athlete* on a level with the work of the great Hellenes :

> Beside the *Apoxyomenos* I place an athlete by Tait McKenzie. . . . This is a work of modern idealism produced by similar processes to those to which we owe the excellence of Greek athletic sculpture.

" Phidias wrought upon a sober principal . . ."

And from another quarter—in the *Revue de l'Art*—came a puzzled but no less significant tribute, after the Salon of 1903 :

> M. McKenzie se vante d'avoir pour établir ce modèle de l'idéal sportsman mesuré quatre cents étudiants. Néanmoins sa statuette est bonne et ressemble étrangement à une bronze antique.

THE ATHLETE'S CONTOURS SEEN FROM THE SIDE

THE COMPETITOR
½ *life size.* *(1906)*

McKenzie's first figure modelled independently of metrical methods

CHAPTER 5

THE BREAK WITH THE SCIENTIFIC APPROACH

In the summer of 1904 McKenzie took two decisions of far-reaching importance. Hitherto he had been modelling from tabulated measurements. He now felt sure enough of his own power of discrimination—of his own art, in a word—to abandon metrical methods once and for all. For some years he had been lecturing intermittently on artistic anatomy as displayed by the great sculptors of the past. He had spoken on it at the Harvard summer school, and gave a course of lectures in connection with the Olympic Games held at St. Louis in 1904. Now he determined to practise what he had been preaching, cast off from anthropometry, and rely on his intuitive perception of formal beauty. When we consider that as yet he had produced only two statues in the round, which, although they are both acknowledged masterpieces, were for him in the nature of first essays, we shall understand why he had relied on the support of measurements thus long. Yet, so far from their having shackled him, the discipline imposed by statistics undoubtedly was of very great benefit to him in the formation of his methods and approach to sculpture. There is a unity and plasticity of form in *The Sprinter* and *The Athlete* which he has not always achieved in his later unmeasured work.

The second decision made in 1904 was to accept the invitation of the University of Pennsylvania to take the newly-established Chair of Physical Education, with charge of the newly-completed gymnasium. The appointment carried full professional rank—was one of the first of its class to do so. McKenzie accordingly left McGill and took up his quarters in Philadelphia.

American universities, in the importance attached to athletics, resemble English public schools rather than the older universities. The health supervision of the students is of a kind unknown in English universities, as is also the relation between games and college regulations. The American university conceives itself as responsible for the health and physique of all students during their college years, and though there is not space for all the students to play games, all who are not proficient in sports attend compulsory gymnasium classes from which they often " graduate " to the football field and running track. Supervising the entire physical side of university life is the Director of Physical Education, who medically examines every student on entry, licenses him to play violent games if he wants to, or specifies corrective exercises if he needs them. The value of supervision of this nature to young men engaged in

strenuous intellectual work cannot be overestimated. The institution of a similar system in England is highly desirable, especially in the newer technical universities.

At Pennsylvania, as at Chicago and many other universities, the Director of Physical Education has also a voice in the spending of the athletic funds, which are administered by the college itself in many cases. In England we have little conception of the financial scale of American athletics. The " gates " from basketball and football games are very large, and are now pooled for the development of athletics throughout the university, including rowing, which is costly and brings in no revenue. The wealth accruing from these university athletic activities enables stadiums and gymnasiums to be built, and training to be carried out on a scale impossible in England.

Yet it is interesting to find that even in an American university only 10 per cent. of the students are naturally keen athletes. The next 40 per cent. McKenzie classifies as " willing to engage in games if there is a certain amount of compulsion, or if it is the thing to do." Then another 40 per cent. will accept sports as part of the troubles of life, though in many cases they afterwards discover they like some game very much. Lastly there is the 10 per cent. who are against all games all the time, " and it is astonishing," says McKenzie, " how closely this 10 per cent. corresponds to the number who fail in other subjects. We generally find that those who consistently fail to ' play their games ' are down in three or four other subjects too." Undergraduates seem to be much the same in America as in England.

During the years 1905-9 McKenzie used to spend the vacation by the sea on Long Island Sound, with parties of young men who were training (or " working," as it is regarded in America) for particular achievements. In the morning they would " work " and pose and swim for the sculptor, and in the afternoon he would re-study the morning's work or they would picnic by the sea. To this period belong *The Competitor*, *The Supple Juggler*, *The Boxer*, and *The Relay*.

The Competitor (Plate 13)

The pose is that of a youth tying his shoe, and is one of the most placid compositions McKenzie has executed. Unhampered by measurements, he was free to give his whole attention to harmony of form. The pose itself is self-contained and nicely balanced, two sources of satisfaction to the spectator. But the chief source of beauty is the contrasting relation of the shoulder masses to the leg masses, which produces a series of effective patterns from different points of view.

Bronze. ½ life size. Exhibited Salon, 1907 ; Royal Academy, 1907. Acquired by Metropolitan Museum, New York ; National Gallery, Canada ; Springfield College, Mass., etc.

THE SUPPLE JUGGLER

¼ life size. (1906)

15

THE SUPPLE JUGGLER

16

THE BOXER

¼ life size. (1905)

PHYSICAL EDUCATION

The Supple Juggler (Plate 14)

The idea for this Rodinesque figure arose from seeing some young men practising this difficult feat at the swimming pool. It is a very old test for suppleness—possibly emanating from Scotland, where it was witnessed, and is described, by Neil Munro. The test is to pick something off the ground lying by the left foot, by bringing the right arm over the left thigh and between the shins. The sculptural interest of the effort is in the conflicting stresses and the unusual relation of the limbs. The complicated balance is well shown in the different actions of the feet, the right toes gripping the ground, the left turned upward with the stress of the leg's pressure against the arms. There is as much expression in these feet as in the face. The sculptor's task, when the whole body is represented, is to make each part expressive of whatever stress it is being affected by. The modelling of the back of this figure is particularly pleasing, the view from the right side (Plate 15) presenting a most interesting harmony of forms.

Bronze. ¼ life size. Royal Academy, 1908 ; Salon, 1909 ; Roman Art Exposition, 1911. Acquired by Metropolitan Museum, New York, and private collections.

The Boxer (Plate 16)

This was the first of McKenzie's " liberated " statuettes, and, although an unsuccessful pose, is of considerable intrinsic beauty. The general form is exceedingly satisfying, and the planes of chest, belly, and thighs are brilliantly modelled and well related. The defect of the pose becomes evident when we wonder what the man is doing. At first sight he would seem to be striking with his right arm, but to be in an untenable position. Actually, he is a tired man, with his legs spread out to give himself a greater base of support, and he is guarding a blow with his right arm, his left arm back preparatory to a short arm swing for the body.

When explained, the pose becomes comprehensible and the figure acquires its proper dynamics. But sculpture must not require explanation. We can appreciate the form's abstract significance without knowing what their practical significance is. But in such a rational and humanist art as McKenzie's, we need to appreciate both the practical and the abstract in one glance. This partial failure draws attention to the vital importance of choosing the sculptural moment aright, so that movement is neither artificially arrested nor inexplicable.

Bronze. ¼ life size. Shown at Society of American Artists, 1906, and in private collections.

The Relay (Plate 17)

The Relay, not finished till 1909, represents the culmination of this phase. It matters little for what this figure is waiting, so tense and alert. We can enjoy the

exquisite modelling of his form. In this figure McKenzie was consciously striving to simplify his surfaces so far as was consistent with significance. In general pose the figure is allied to *The Competitor*. But in comparison with the clear, decisive planes of *The Relay*, *The Competitor* shows unnecessary deviations of line and uncertainties of modelling. It is the elimination of the particular that gives the Greek sculpture of the fourth and fifth centuries its beautiful simplicity. But it was precisely a misunderstanding of the process and purpose of simplifying that brought Greek sculpture into decline during the Hellenistic period, and blighted the Neo-Classics of last century. For instance, Thorwaldsen. All the simplifications that are significant in Praxiteles or Phidias are " simply " empty in Thorwaldsen. It is the difference between a plane kept simple but significant, and a flat empty space. The back of this figure is a subtle and exquisite piece of modelling, the planes few, slightly but firmly differentiated, and all delicately related into a light, clean rhythm. The definition of the chest planes is no less admirable. The form has the inevitability of the finest art.

The actual pose illustrated was noticed by McKenzie at the Relay Carnival at the University of Pennsylvania. This is the third man, who ought to be lying on a blanket, but he heard cheering and jumped into this position of alertness to see what it was about. He is not on the mark, but his every line expresses the keenest watchfulness.

Relay races are a peculiarly American institution, and are only now becoming popular in England. The extent of their popularity in America will be seen from references on page 47 to the Relay Carnival at Pennsylvania. The passing of the baton from runner to runner provides two fine sculptural moments that McKenzie has caught in sketches reproduced here in black and white : *Waiting for the Baton* and *Passing the Baton.*

FIG. 5.—PASSING THE BATON
Sketches from models of incidents in Relay Racing

THE RELAY (1904-1911)

THE RELAY. ½ *life size.* (1909)

The modelling shows considerable advance in simplification as compared, for example, with that of "The Competitor"

CHAPTER 6

FOOTBALL

EVERY sport has its own aesthetic, its own poetry. Those who have never rowed day in day out in an eight are perhaps unconscious of the beauty that an oarsman sees in a crew well together, or feels if he is in such a boat. In games of individual effort, the aesthetic aspect is more obvious in grace of poise and swiftness of line. The aesthetic side of football is perhaps the most obscure, but it is by no means the least pronounced. There is a sadistic gratification to be derived from the sensuous experiences of the scrum : the rank stench of sweat, the rough serge of other men's shorts grazing one's cheek, the smere of mud, the pervading slight soreness. More truly aesthetic is the sensation of shoving in a well-drilled and well-opposed scrum, where every man is locked and straining, part of a larger whole.

The American game, with its elaborate strategy and allocation of function, possibly requires more *expertise* for the revelation of its aesthetic aspect. The Philistine or the Englishman might at first dismiss it as a free-fight in which the most sacred taboos of Rugger—against charging in front of the ball or tackling a man without the ball—are not only ignored but made cardinal virtues. But a work which has meaning for an expert is not necessarily valid as art for the average man. Thus to many McKenzie's remarkable organization called *The Onslaught* can at most be a memorial of a great game. Its athletic organization is so perfect that its aesthetic organization was perforce neglected. To those, on the other hand, who know what is happening in the episode represented, it is fraught with significance. And whether we understand it or not, the group is obviously ideally typical of the game. It represents the spirit of the game as *The Sprinter* represents the spirit and dimensions of the athlete. Moreover, in its plastic unity, particularly well seen in the side views where the movement is that of a slow, pendulous breaker by the seashore, culminating in the procumbent figure with the ball, there is a mighty rhythm, almost a surge, in the straining, swaying, heaving bodies.

For a better understanding of *The Onslaught* a brief excursion may be made into the development and object of the American game. As soon as Rugger was introduced across the Atlantic it began to change. Partly this was due to lack of tradition —the game, after all, was scarcely formulated even in England by that time. Great difficulty was met in preventing men passing the ball out of the scrum with their

hands. This was accordingly legalized, a " hander-out " or " centre " became the most important place in the scrum, and scrum half was dropped out of the team as now superfluous. The scrum, too, changed into two long lines of men in pairs, facing each other, the line consisting of centre, two guards flanking him, two tackles flanking them, and two ends on the wings. This formation rendered another man superfluous, so the side was reduced to thirteen. This reduction in the forwards left the back field too heavy, so two of them were dropped, the three remaining half backs adopting a triangular formation. Thus the field had been boiled down to seven forwards, a quarter-back and three half-backs.

The whole conception of the game, too, has altered to something more like the Eton Wall Game than Rugby football, since the scrum moves up to where the ball is brought to rest. Thus possession of the ball is of vital importance, and consequently there is no passing for fear of losing it, and the man with the ball comes last in any rush, being preceded by a fringe of guards, or " interference."

The putting of the ball into the scrum by the Rugger half, in which the particular half's side has a slight advantage, has developed in the American game into the giving of the ball to one side, and that side has to make ten yards in four plays—in which most of the science of the game consists. If a side is failing to make its ten yards, then a kick down the field may be tried. But nowhere is there anything haphazard. The team has a definite strategy, analogous to an army in war, *e.g.* of concentrating on a known weakness in the adversaries' defence. Elaborate systems of feints may be used, and the quarter-back has a complicated code of signals to his centre and half-backs, indicating what his next move is going to be. These signals are usually by numbers, mixed in with other irrelevant numbers included to make it more difficult for the enemy to decipher the code.

The Onslaught represents a " play through the centre." The ball has been passed back to one of the half-backs, who is making a direct assault through the centre. The other two half-backs have come in to support him, and the two ends have thrown themselves to their assistance, thus forming a wedge with the ball-carrier as the apex.

These tactics would have no effect on an intact opposing line. So the attacking centre has pulled the defending centre down forward (his head is to be seen on the ground in the rear view, Plate 20). The attacking guards are forcing out the defending guards, leaving an opening in the line.

This opening the defending backs have run in to block. They are the kneeling figures in the front view (Plate 21). The right defending back has charged and taken out one of the men in the wedge (see his head in rear view). The left defending back is " blocking "—his head is seen near the right of the rear view : he has got his shoulder in the belly of the right attacking end and has entirely stopped him. The centre defending back has also come in well, his right arm reaches for the ball as does

THE ONSLAUGHT

40 in. long, figures ¼ life size. (1904-1911)

Study of a football scrum. Rear view

THE ONSLAUGHT

Front view

22

THE ONSLAUGHT

The right end

the left hand of the right half-back. But his head is being forced back by " the elbow " exerted by an attacker.

What will happen ? The man holding the ball will fall forward, but will probably make the requisite four yards, which is all that is necessary.

Thus the ball moves up and down the " gridiron " in a series of isolated pitched battles, or " moves," in which the wits of players need to be as alert as their limbs. Obviously a good coach is a most valuable asset to any team. He will teach by means of a blackboard, till each man knows exactly what he has to do in each eventuality of each play. Such an excellent strategist was the great Harvard coach, Percy D. Haughton, to whom a memorial was erected on Soldiers' Field, Harvard. In the centre is a charming plaque of Haughton, after a snapshot, and on either side of him is a bronze relief.

These, it will be seen at once, are as stylized as *The Onslaught* is naturalistic. Mr. Alfred Gilbert was quite right when he said to McKenzie, of the latter group, " You have tried to do too much. You have enough material here to make a frieze all round a room." For the fact remains that, whilst *The Onslaught* is full of keen observation and interesting forms, its aesthetic effect is exceedingly confused, revealing itself only after careful inspection.

The Haughton panels were not commissioned till 1926, when McKenzie had completed the elaborate frieze on the Edinburgh Memorial. The debt owed by these reliefs to the better known work is evident, partly as a result of Mr. Gilbert's criticism of *The Onslaught*. In these panels the episodes have been chosen for their formal significance first, for their athletic importance second. So we get a pair of admirably organized and decisively modelled reliefs that show a considerable aesthetic advance on *The Onslaught*.

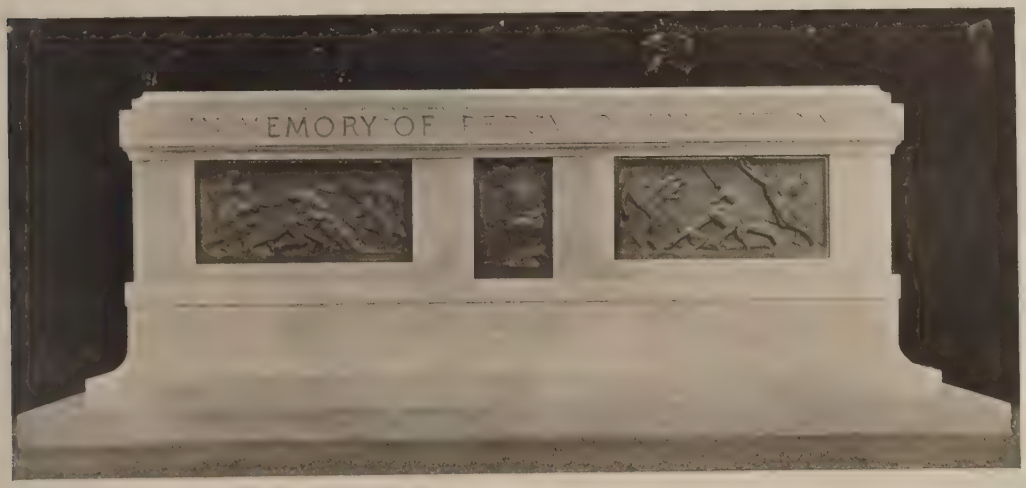
The left panel represents a blocked line play, with a central pyramid and a couple of supporting masses. All the figures are evidently in rapid movement, but the sculptor has chosen his moment well, and for the nonce they are all poised in a satisfying and lucid pattern.

The right panel represents a " punt," and is a similar composition, though here the central triangle is flanked by two Y's of very graceful rhythm.

Seen in their setting (designed by Mr. H. O. Walker) the plaques stand out well, in spite of the unnecessarily heavy cornice of the stonework. This they do because, though the relief was kept very flat, the edges of the planes are well defined. If the planes of a relief are rounded, then light only falls on the centre and the pattern is lost.

Even in America this is the only memorial to a coach. Set as it is on the university field, it constitutes an unparalleled recognition of athletics by a university. Indeed, athletics have not often been alluded to in the monumental art of modern times. A striking exception is the mural monument to Thomas Parkins,

squire of Bunny, Nottinghamshire, in the village church. He was a keen amateur wrestler about the year 1700, wrote an entertaining if somewhat technical book entitled *The Cornish Hug*, a handbook to wrestling, gave annually a hat worth 22s. to be wrestled for in his presence, and is represented on his monument stripped and set for wrestling.



PERCY D. HAUGHTON MEMORIAL
HARVARD *(1927)*

The bronze panels (28 ins. × 56 ins.) are formalised versions of subjects similar to that of the naturalistic "Onslaught"

"THE FLYING SPHERE." *¼ life size._ (1919)* *The finish of "putting the weight," or "shot"*

CHAPTER 7

THE SCULPTURAL MOMENT

THE FLYING SPHERE

Like as the athlete flings the flying sphere
To reach that goal his eye still follows far,
Our dreams take flight through each succeeding year,
Forever soaring towards some distant star.
Time shall not touch nor tame this wingéd brood,
The captured sound, the song, the written scroll,
The sword of honour, duty's holy rood,
High aspiration of the dauntless soul.
O, all the world is vibrant with man's thought,
The sheltering roof, the air that gives us breath,
The very stones of life with vision wrought,
And at the end the glorious dream of death.
It is our flesh alone that is unreal ;
Within eternal time dwells the ideal.

ETHEL MCKENZIE

SCULPTURE, from its nature, is limited to moments when its subject is either motionless or poised. It cannot directly express movement to the extent that a picture can, though it is able to express the rhythm of certain movements so that the spectator experiences an analogous sensation. The Parthenon frieze, for example, though anything but static, consists of a symphony of poised and balanced figures. It suggests a joyous cavalcade in full career, and we need go no farther than some of McKenzie's work to see how, by skilful choice of poise, the rhythm of a beautiful movement can be expressed in a motionless form. The chief exception to the tradition of immobility in sculpture is, of course, the work of the baroque sculptors, in which the suggestion of tempestuous movement is often accomplished with astonishing verve and virtuosity. But it is their fantastic cleverness in portraying flights of angels, ecstatic saints in whirling apotheoses, and bellying draperies, that entertains us ; rarely the aesthetic purport of the forms. Such admiration as they elicit is rather of the astonished kind with which we see dogs walking on their hind legs. So much energy and labour, we feel, has been expended on the accomplishment of so little : a vestment fluttered

by the wind. In very few baroque sculptures after Bernini's is the arrested, exaggerated movement suited to the material.

In athletic sculpture the artist is under the additional obligation of choosing a moment that is technically as well as aesthetically significant. It is here that McKenzie's intimacy with the technique of athletics is of such value to his art. It enables him to select from any given action the psychological moment that summarizes in its poise the whole movement. During the actual movement, which is often extremely rapid, there is necessarily an absence of balance. But either at the beginning or the end of the movement, or both, the body is for an instant in exquisite equilibrium, every limb tense and disposed in an unusual relation to the trunk. In practice, the instant usually passes too soon for its beauty to be observed, and the body is more or less encased in clothes. But, as preserved in bronze and represented in the nude, the poise reveals afresh, often by its very unexpectedness, the infinite beauty of the human body.

The value of a poise before the effort has already been noticed. It charges the statue with an explosive energy, a compressed vitality, that immediately reproduces itself in the spectator. The poise of Bernini's *David*, though illustrating the psychological rather than the dynamic moment—the moment when David is concentrating his aim preparatory to the action of slinging—derives much of its power from this source. Conversely, the moment of equilibrium after delivery has a no less satisfying effect. There is a sense of finality, of fulfilment, in the completed action before the body relapses into repose. The purpose of the pose, moreover, is less insistent, so that the spectator, undisturbed by the figure's intensity, can appreciate the flow of its lines and its harmonious balance.

Of the statuettes to be described in this chapter, all of which have been executed since the war and thus represent McKenzie's matured abilities, the two in a final poise—*The Flying Sphere* and *The Javelin Cast*—are perhaps the most satisfying. *The Ice Bird* is actually in a moment of equilibrium in the middle of an action, but the poise is so exquisite that we are unconcerned with its precise significance. The attitude of *The Pole Jumper*, though it accurately represents a moment of poise, is so extraordinary that we experience some disquiet and cannot fully appreciate its grace till we know what is happening—a circumstance that detracts from its success as a work of art. *The Plunger* alone is in a preparatory poise, but the perfect balance and symmetry counteract the explosive intensity of the attitude, so that the general effect is one of repose.

The Flying Sphere (Plate 24)

The fanciful title does not quite explain the subject, which is the moment after "putting the shot," or "weight" as it is usually termed in England, or "putting the shoulder stone," as it used to be called in its native Scotland. The weight has now been standardized into a 16-lb. shot of iron or brass, which the putter has to

THE JAVELIN CAST. ¼ *life size.* *(1923)* *The finish of the javelin throw*

THE PLUNGER ¼ *life size. (1925)*

Awaiting the start of a swimming race

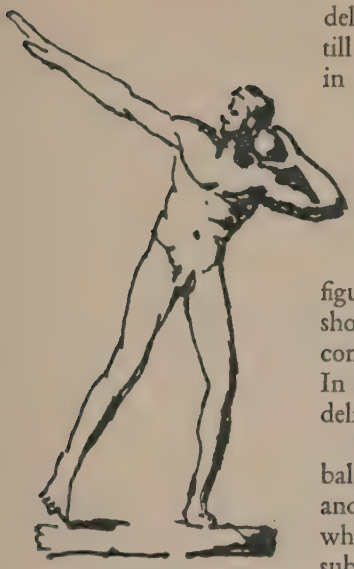


FIG. 6

PUTTING THE WEIGHT

Sketches of models. Fig. 6, first position, before taking the run; fig. 7, after a hop, twist and change of feet—the moment before delivery

deliver out of a 7-ft. circle, and to remain in the circle till his "put" has been measured. The action consists in a hop, a twist and a change of feet, and it is the athlete's object to get as far forward as he can without overbalancing. In Fig. 6—a drawing from a rough sketch by McKenzie—we see the first position, when the shot has been first lifted and the athlete is getting his balance before taking his run. The shot should be held as close as possible to the head. Some figures have been sculptured with the man holding the shot further out, but the correct poise enables all the compressed shoulder muscles to be exerted in the "put." In Fig. 7 is represented the poise immediately preceding delivery.

It will be seen at once that this attitude, though balanced and vitally compressed, is somewhat ungainly and far inferior in beauty to the moment after delivery which forms the subject of the completed statuette (Plate 24). In this the man has thrust his body as far forward as possible over the circle, and his spare limbs back to keep his balance. In a moment the extended arm and leg will come down and the "sphere," on the progress of which his consciousness is fixed, will have fallen. Incidentally, the statue is left-handed, a peculiarity resulting from McKenzie being left-handed himself.

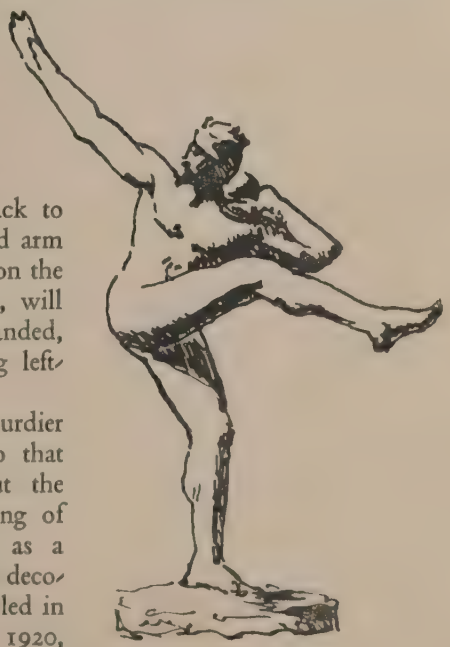


FIG. 7

The type of man represented is of sturdier build than most of McKenzie's figures, so that there is an unexpected compactness about the statuette in spite of its poise. The modelling of the anatomy is impeccable as usual, and, as a statuette, the *Flying Sphere* is perhaps the most decorative of all McKenzie's work. It was modelled in 1919. When it was shown in London in 1920, the whole edition of the bronzes was sold out at

once. It was partly to supply this demand that in 1924 McKenzie modelled

THE JAVELIN CAST (Plate 25)

as a pair to the *Flying Sphere*. The ends of these throws are in many points similar. The modern javelin lacks the *amentum* or thong of the Greek weapon, so it is grasped by the thrower, who has an unlimited run up to the line. In the statuette the javelin has just been cast, the throwing arm, in this case the right, having been brought down with the thrower's full force. In this position he pauses for an instant, poised, a moment of completely finished movement.

At a time when there is so great a demand for sculpture suitable to garden display, it is a pity that these two figures are not reproduced life-size or a little less in lead. They would be as perfect for gardens as the eighteenth century lead reproductions of Giambologna's and classic wrestlers and athletes.

THE PLUNGER (Plate 26)

The model for this very pleasing statuette was the Intercollegiate Diving Champion of America, Mifflin Armstrong. It was modelled during vacation in 1925 at the seaside. The position is that taken up by a swimmer at the start of a race when the word to get set is given. When the pistol is fired he swings his arms forward violently and lands on the water flat, getting into his stroke at once.

THE ICEBIRD (Plate 28)

Skating is the most sculptural of all sports, requiring as it does absolute balance and immobility. McKenzie's enthusiasm for skating is older than any other of his interests. As early as 1895 he wrote on "The Typical Speed-Skater," in the *Popular Science Monthly*, but it was not till after the war that he turned to the rink as a sculptor. From 1921 to 1923 he was engaged on *Brothers of the Wind*—the wonderful frieze illustrated in Plate 41—and in the earlier year produced this exquisite figure. The model was the celebrated Swiss skater, Gustaf Lussi, and the moment represented is the beginning of the outside back spiral. Considerable difference of opinion exists as to the correct position of the arms in this movement, some believing that they ought to be clasped behind the back, others that they should be in exactly the reverse of the position shown. The skater has run forward, jumped, and turned, coming down in this position, and glides left foot foremost. As his speed decreases, he lowers his free foot, gradually bringing it down to form a pivot on which to spin to the final pose on the toes of both feet. Probably few but accomplished skaters realize from the statuette that it represents a backwards movement. We are so rooted in our conviction that bodies move forwards that at first not even the backward turn of the skater's head, and the triangular form pointing backwards, will overcome our pre-

THE PLUNGER

THE ICEBIRD ½ *life size. (1925)*

The beginning of the outward back spiral. The skater has run forward, jumped and turned, coming down in this position and gliding backwards, foot foremost

judice. But, although the poise gains considerably in significance when we know the direction of its movement, the balance is so exquisitely graceful and rhythmic that the statuette is completely satisfying as an abstract form. If looked at with half-closed eyes, so that its representational character is dimmed and its association with motion forgotten, the high quality in the statuette will be appreciated.

The Pole Jump (Plate 29)

The same criticism applies to this ingenious representation of what is scarcely a sculptural *motif* at all. The human figure is seen in such an exceptionally striking poise at the moment when the pole jumper clears the bar and throws away the pole, that McKenzie had for a long time wanted to model it, but could not think how to represent a body fourteen feet up off the ground. Then one day in San Francisco he saw a Japanese seal in jade, on the four sides of which were carved landscapes and birds. Immediately this suggested the solution. The vaulter could be supported by a similar shaft on which the pole and uprights could be shown in relief and the surfaces decorated with clouds and birds to suggest the body's height above the ground.

In no sport have the records advanced so rapidly and to such incredible figures. The pole vault is another old Scottish feat introduced to America in 1868 along with tossing the caber, the sword dance, and competitive skirls on the pipes. Putting the Shot has survived, and a Scottish touch was given to American sport at an athletic pageant held by the University of Pennsylvania by playing the athletic teams on to the field with the bagpipes. But the more picturesque Highland games have died out. Only a few years ago the limit of human ability in the pole jump was put at 13ft. 6 in. But 14 ft. 3 in. has been cleared, and the sport has been brought to such a refinement by its indoor practice that no wise coach will commit himself on the human limit.

The model for this statuette was Nelson Sherrill, of the University of Pennsylvania, and nephew of the inventor of the sprinting start already referred to. Sherrill created a record with a vault of 13 ft. When posing to McKenzie in the winter of 1923-4 he used to walk about on his hands for three or four minutes at a time, his legs in the position shown in the statuette, and the muscles of his arms and shoulders acting in almost exactly the same manner as at the " push up " in the pole vault. In doing this, Sherrill was incidentally developing the muscles that he afterwards used to such effect.

Judged by the standard of McKenzie's own work, *The Pole Jump*, though a *tour de force*, must be relegated to a secondary category. Two antagonistic methods have been employed : naturalism in the figure, and a highly stylized convention in the shaft. To achieve unity of treatment one feels that the shaft should have been as significantly modelled as the figure. Attention would have thereby been diverted from the figure, but the work would have constituted a whole. For once, I think,

McKenzie would have been more successful if he had treated the subject fantastically, even in a baroque mode. The really surprising poise demands an equally surprising substructure, such as those pinnacles of superimposed figures which we see in baroque *guglie* and in the work of such men as Balthazar Permoser. It is possible to imagine the shaft modelled in the round with gesticulating, up-gazing spectators astounded by the vaulter's prowess, and above them the bellying forms of tree-tops and clouds reinforcing the structural uprights.

This little piece—it is only 18 inches high—would then have formed a highly decorative object, suitable for instance to reproduction in silver as a table centre. Even if a sculpture is entirely satisfying as a work of art, its application to domestic and garden ornament is often desirable, as was pointed out with regard to *The Flying Sphere* and *The Javelin Cast.* It is permissible to criticize a work of only partial completeness on the grounds that if it were treated more playfully and decoratively it would be more successful, although upon a lower plane.

THE POLE VAULTER *18 inches high. (1923)*

THE MODERN DISCUS THROWER
½ life size. (1927)

The pose now adopted is to be compared with that of Myron's Discobolos (fig. 9, p. 38)

CHAPTER 8

THE MODERN HUMANIST IDEAL

In the uncomfortable transition stage in which the world finds itself to-day, the human unit is dangerously near being overwhelmed by machines. Whether, by machines, we understand mechanical contrivances which theoretically save time and labour, or syndicalized industry organized to the same end, the result is the same. Man, with his individual feelings, faculties, and endeavours, tends to being eliminated. The ancient humanist ideal, *mens sana in corpore sano*, and nature disciplined to serve man's higher faculties is in danger of being reversed into the disciplining of man to serve the forces of science. In practice, the ethics and religious bearings of science are lost to sight, and we have allowed the forces of nature to be used, as a distinguished humanist has remarked, " for any purpose, moral or immoral, by any one who, by cunning or pushing, has gained control of them. We have dehumanized the world " (Prof. Percy Gardner in *The Legacy of Greece*).

The most potent humanizing influence in modern civilization—and we are curiously blind to it still—is the passion for athletics, unparalleled even in Ancient Greece. The more highly industrialized a nation, the greater its need for this humane corrective. No nation is so complexly organized as modern Germany. And yet in no country is more universal importance attached to physical fitness among the young men and women. In summer time they seem one and all to escape, lightly clad and with a few necessaries in a rucksack, to the rivers, forests, and mountains. McKenzie himself, in an address delivered at Amsterdam, on the occasion of the Olympic Games of 1928, summarized the position, and the nature of modern organized athleticism, in a few sentences that are worth quoting.

> The Stadium at Olympia accommodated barely 30,000 spectators. In America more than a dozen stadiums are crowded with twice or three times that number at every important football game and track meet, while a Cup Tie will bring four times as big a London crowd to Wembley.
>
> There are gathered now in Amsterdam the flower of the athletic youth from Europe, the two Americas, Asia, Australia and the Islands of the Sea, fifty nations, a great and cosmopolitan concourse compared with which the Olympic Games of Greece and her Colonies are like a family gathering. And yet the prestige of the older games remains. It survives in the art and culture of the poets and sculptors of their day. . . . It now remains for the modern artist to put

in imperishable form the power, beauty, and virility of this great athletic revival in the midst of which we live.

Indeed, the function of the artist is higher than the simple commemorating of the splendour of athletics. Immeasurably larger as the scale of modern athletics may be over those of Greece, they lack their religious associations. Our stadiums were not laid out by demigods or saints. Our games are held in the honour of no god who will be personified in an idealized version of the champion. Though modern sport does provide its antidote to capitalized industrialism and mechanized civilization, it is already prone to capitalization and mechanization itself. An English League football player or the American baseball star may be sold for thousands of pounds, and by excessive specialization on the accomplishing of a "record," athletics can easily be made as deadening to the spirit as mass-production. In our sports, moreover, only results are reckoned, and style is subordinated to effectiveness, whereas in Greece style was as much studied as results. The exercises, to quote Professor Gardner, as vases prove, were generally gone through to the sound of the flute, and grace of action was as much admired as force. Athletics, in fact, partook of the nature of an art to which the modern ballet and cult of eurhythmics are the closest parallels, if we exclude folk and morris dances. The humanist artist, particularly the sculptor, who brings out the aesthetic implications of athletics, is thus the modern representative of the musician and no less of the priest. Through his art he can raise both the practice of and enthusiasm for athletics on to the aesthetic plane. A man such as McKenzie, moreover, is an artist in a wider sense than a sculptor. As a sculptor, to apply the words of Mr. Santayana, he "impresses a meaning and rational form on clay and bronze,—a masterful action." But, in company with his fellow-Directors of Physical Education, he is also an artist working in an infinitely more precious material : the bodies and lives of men. In *The Life of Reason* there is a passage, following on the words quoted above, in which is suggested the ideal relation of athletics to fine art :

> The trouble lies in the barren and superficial character of the imposed form : fine art is a play of appearance. Appearance, for a critical philosophy, is distinguished from reality by its separation from the context of things, by its immediacy and insignificance. A play of appearance is accordingly some little closed circle in experience, some dream in which we lose ourselves by ignoring most of our interests, and from which we awake into a world in which that lost episode plays no further part and leaves no heirs. Art as mankind has hitherto practised it falls largely under this head and too much resembles an opiate or a stimulant. Life and history are not thereby rendered better in their principle, but a mere ideal is extracted out of them and presented for our delectation in some cheap material like words or marble. The only precious materials are flesh and blood, for these alone can defend and propagate the ideal which has once informed them.

THE MODERN DISCUS THROWER
Side view, showing the spring-like compression preceding delivery

THE MODERN DISCUS THROWER. *Back view*

THE UPRIGHT DISCUS THROWER

Sketch model 12 in. high. (1928)

THE MODERN DISCUS THROWER

In shaping the bodies of young men and through them their minds and ideals, athletics considered in this way are worthy of being regarded as the highest form of creative art, and properly as a part of religion. Under modern conditions a religion that is concerned exclusively with the spirit inevitably loses its hold upon mankind whose most urgent need is to remember the godlike form of the body. On the other hand, Science, in so far as, providing an alternative road to truth, it is a substitute for religion, does recognize the relation of a beautiful and healthy body to the spirit. Through the humanism of Science we are able to glory in physical perfection as abstractly as in moral beauty through Christianity. It is in reminding us of the relation of physical to spiritual virtue that athletic sculpture finds its true function. It is not impossible to conceive a union of the Jewish and Greek ideals through the aesthetic science of athletics.

The statuette of the *Modern Discus Thrower* (Plate 30) is symbolic of the revival of the Greek athletic ideal. It is the exercise most vividly associated, in most people's minds, with ancient Olympic Games, and it is commemorated in one of the most famous of Greek athletic statues—Myron's *Discobolos*. From this statue, moreover, the movements of the exercise had largely to be deduced when the discus throw was revived at the first modern Olympic Games in Athens in 1896. Consequently there was much speculation as to what had been the previous and subsequent movements of Myron's thrower ; speculations which were embittered by the different views of archaeologists and actual *discoboloi*. The archaeologists, on whose authority the conditions for the event were drawn up, insisted that the action was like underarm bowling—as the statue does at first sight suggest. Athletes, however, immediately discovered that better results could be got by a circular, round-arm action. The controversy was obscured by the lack of an absolutely authentic version of the statue. One copy (see Fig. 9) shows the *Discobolos* looking back, another looking at the ground in front of him, while the natural tendency is to look as far ahead as it is hoped to throw the discus. At the first Olympic Games, accordingly, the thrower had to assume the pose of Myron's figure exactly, and bowl the missile, the right foot being kept forward until the completion of the throw, when the left foot was allowed to be brought forward. The judges themselves disagreed on the interpretation of the action, and on one occasion a Greek competitor, defeated in this " classic " style by a Finn using the " free " style, went back to the *balbis* (the prescribed base) after the contest was over, and, using the winner's style, threw the missile farther than his rival. By now the so-called " classic " style has been recognized as based on a misinterpretation of the statue—a mistake largely owing to Myron's choice of the sculptural moment—and has been dropped.

The modern usage is for the thrower to take up the pose frequently shown on Greek vases, swinging the discus forward, then backward across his back, crouching, and swinging his left arm across his knees. He then pauses, with his head turned

slightly backward. This is the moment chosen by Myron. But in the modern throw the body is much more crouched than in Myron's statue, in order to give the required thrust, like a compressed spring, from the loins and thighs. Moreover, the left foot should be in a position to push, rather than to drag, to the forward movement that follows. The upraised arm crosses the back to assist in the spiral or spinning movement that is essential to a good throw. The discus can be held either face up by a twist of the arm, or, as is less frequently done, face downward.

FIG. 8.—THE UPRIGHT DISCUS THROWER
(Sketch from model)

Tait McKenzie's *Discobolos* embodies these directions that seem to be essential to the graceful and efficient practice of the exercise. The lines, while differing radically from Myron's, do arrange themselves into a logical and beautiful sculptural composition. The front view shows well the spiral or circular movement that is about to take place. The side view shows the tense crouching torso, the firmly placed left foot and the bent knee, with the discus firmly grasped face up. The moment chosen is a fraction of a second later than that apparently chosen by Myron. In the ancient statue the thrower seems just to have come to the top of the swing; in the modern, the throw is just about to commence. The difference of effect is that between a completed movement of gradual compression, and the nervous contraction that is to produce the explosive uncoiling. In an instant the coiled spring will be released, the left arm will swing violently across to the left, the body will follow, as it rises dragging the right arm with it, and the hand will turn till the discus is face downwards. The left foot will push, and at the proper moment both feet will leave the ground, the body will spin in the air to the left, the arms extended like the governors on an engine, the feet will come down during the spin, left, right, left, and the discus will scale off the tips of the fingers and rise gracefully like a low-flying aeroplane.

FIG. 9.—SKETCH OF MYRON'S DISCOBOLOS
The top of the upright swing

Comparing the two *Discoboloi*, Myron's is the more static and plasticly defined form, McKenzie's the more dynamic and subtly poised. The simplification of planes in Myron's figure, though possibly detracting from its value as an athletic model, secures its permanence as a work of conscious art. Set beside the great Greek masterpiece—even the copy of it—McKenzie's

Discobolos shows a comparative uncertainty of formal relation in its planes. We miss Myron's broad, satisfying plane of the chest and stomach, right arm and upper left arm, contrasting with the prominent right thigh plane. But, instead, we receive from McKenzie's figure a sensation of explosive force like a charge of electricity. The movement has a wider sweep, the tension is more acute. From every point of view the modern *Discobolos* is a more complex organization, most interesting perhaps from the back. The comparison of it with a classic masterpiece is in itself a high tribute to it as a work of art, for though it falls short in some respects, in others it surpasses the antique.

FIG. 10.—DESIGN FOR A BATON FOR RELAY RACES.

CHAPTER 9

SOME SKETCHES

THE rough sketches of sculptors are rightly among the most sought-after products of their art. Like all sketches they often exhibit the aesthetic impulse more strongly and clearly than a finished work, and in the summary building up of their masses we can almost watch the plastic idea taking shape in a sculptor's mind. McKenzie, for a sculptor of his calibre, does surprisingly few sketches. One reason is that he is an exceedingly busy man apart from his sculpture; another proceeds from his method of approach to his art. By nature reserved, and perhaps with his race's caution, he ponders an idea for a long time, turning it round and over in his mind, checking it by continued observation and by knowledge, till he sees it completely shaped in all its details. Not till then does he take up his scalpel. He makes no experimental sketches, and everything that he does he does with conviction and with desire. There is something of eternal youth in the enthusiasm that is unmistakable in all his sculpture.

But though he is never at a loss what to do, he confesses to being occasionally at a loss to know whether a subject is important enough or sufficiently sculptural from all points of view to deserve finished treatment. It is this doubt that leads him to make the sketches, some of which will be described in this chapter. A reference to the Chronological List of Works will show that about 1911 a number of sketches were produced. The year was both a busy and an important one in his career as a sculptor, for he then had an exhibition in Rome. It was the first time that his work had been represented at all comprehensively in Europe, and at Rome it was put to a very high test. It is not surprising, therefore, that, besides lacking the time for his usual ruminative method, he also passed through a phase of anxious self-criticism and uncertainty which left a marked impression on his work. In this year *The Onslaught* was finished, and he also received his first commission for a commemorative statue, that of Benjamin Franklin. He had not produced any more athletic figures in the round before the war temporarily put an end to his career as a sculptor, and he did not return to his most characteristic genre till he produced *The Flying Sphere* in 1919. We can also trace the effect of this self-criticism in the athletic work that he did accomplish in the interval. He reverted to his early love for relief, but chastened by a keener passion for clarity and rhythm, admirably displayed in the famous plaque *The Joy of Effort* (1912). This masterpiece, which will be described in the next chapter, constituted a real

McKENZIE AT WORK ON THE DISCUS THROWER *From the drawing by Violet Oakley*

35

"WHY NOT?"—I. THE WEIGHT PUTTER

36

"WHY NOT?"—II. THE BOXER

Experimental models combining alternative poses. (1922)

advance on anything that he had produced previously. He seems to have been conscious of the defect inherent in *The Onslaught* to which he had given so much labour —its lack of lucid organization—and set about evolving for himself a stricter standard of design. The transitional nature of this period is further indicated by his uncertainty of the value of his athletic sculpture, as intimated in the number of sketches made at this time.

Some of the 1911 sketches have already been illustrated (see Fig. 5, p. 24): *The Relay*, *The Shotputter preparing* (Fig. 6, p. 31). Others were *High Jumper Cleaning his Shoe* (Fig. 12); *Wounded* (Fig. 11), and *The Discobolos, forward swing* (Plate 37, v). The former is an interesting exercise in anatomical balance, with the arms supporting the raised foot and encircling the body. The wounded athlete, if it had been finished, would have constituted one of those delightful but secondary works which, though scarcely important enough to be regarded as "capital pieces," are yet admirably adapted for decorative use (see Chapter 23). Another very spirited sketch of this order is *Winded* (Fig. 13), showing an athlete trying to regain his breath by using the extraordinary muscles of respiration. A man in this condition supports his trunk by resting his hands on his knees so that the rib and abdomen muscles are freed to aid him in his struggle for breath unimpeded by having to support him. In the sketch

FIG. 11
"WOUNDED"
(Sketch of model)

FIG. 12.—HIGH JUMPER CLEANING HIS SHOE
(Sketch of model)

FIG. 13.—"WINDED"
(Sketch of model)

will be seen the contracted condition of the abdomen. This is also evident in the recent (1928) sketch of *The Winner* (Plate 37, i), alternatively called *Breaking the Tape*, in which an athlete is throwing himself forward at the finish of a race. As seen in profile the attitude is a beautiful one, but less so from front and back, which accounts for its never having been persevered with. The photograph shows very well the rapid certainty of McKenzie's modelling.

In 1922 he produced a pair of entirely novel sketches which he humorously calls *Why Nots*. In sketching athletes in action he had often to decide between alternative poses that were closely similar but varied sufficiently to make a second sketch interesting. Economy of labour is often the father of invention, and in certain varieties of pose, particularly those involving the arms alone and not affecting the balance of the whole, he found this generalization particularly true. For, to save the extra labour of modelling the whole figure twice, he tried the experiment of putting all four arms on to one figure, leaving the spectator to choose his combination of members according to his fancy. (Plates 35 and 36.)

Though alluringly easy and involving a commendable economy of material, this cinema sculpture is not so simple in practice as it might seem. There are few active poses that do not disturb the equilibrium sufficiently to make an alternative position of the arms impossible, fewer positions that will arrange into a good pattern when all four arms are seen at once, and still fewer in which the spectator can choose, say, the upper right and lower left arm and still find a combination, logical in movement and agreeable in composition. The ordinary problem of the artist, to get a figure that looks well in every silhouette, is more than doubled in difficulty with the increased intricacy of design caused by these alternative poses. And yet, asks McKenzie, why not ? Precedents for combined poses are not wanting. Niccolo Pisano made a triple head in relief looking right, front, and left with the thrifty use of only four eyes, and produced a curious but pleasing design. The fecundity of Ceres was represented by a multiplication of her breasts, and in Indian art the multiplication of limbs, which has long possessed a mystic significance in representations of the gods, is accomplished with exquisite sense of design. In recent years the cinema has occasionally prompted modern artists to designs embodying successive positions, as for instance *Motion of a Woodman* by Burlink, in which a row of torsos is haloed with a glory of arms and axes, recalling Buddhistic sculpture.

But a representational sculptor cannot use a multiplicity of limbs so innocently as a draughtsman or Buddhist artist. He has got to fit them on to the trunk anatomically and relate each arm logically to its fellows. Moreover, McKenzie is not here concerned with the suggestion of movement, further than it is normally implied, but with pose. The statuette, appropriately called the *Lucky Boxer*, since he is in both a defensive and offensive position at once, is as well balanced in his polybracchic state as when reduced into any one of his four possible poses. The companion piece might be called *The*

i

ii

iii

iv

v

ATHLETIC MODELS *(1911)*

i. "Breaking the Tape" ii. Diver iii. Shot-Putter iv. "Wounded" v. Discobolos

THE CHAMPION
Portrait sketch of D. G. A. Lowe. (1926)

British Olympic Champion in the 800 metres (1924 and 1928). Height, 12 in.

Unlucky Shotputter, since he is shown as having to put two shots at once. The puzzle in this case is even more ingeniously worked out in that the four poses are all graceful.

The *Why Nots* are not only diversions, or exercises in ingenuity. To an athlete they are instructive and not without a mystical significance in the cult of sport. One would like to see an athletic version of the coat of arms of the Isle of Man—three running legs joined like the spokes of a wheel (heaven knows what the heraldic terminology is for the conceit). But McKenzie, who has considered the possibility of a running " Why Not ? " finds that it would require too great a compromise owing to the bulk of the thigh. Similarly a non-grotesque multiplication of heads would merely be clumsy.

Among his latest sketches, besides *The Winner*, are *The Shotputter* (*The Hop*), illustrated on p. 31, and *The Upright Discus Thrower* (p. 38). This shows a new method of throwing the discus which is just coming into vogue. Most pleasing of them all is the little bronze of D. G. A. Lowe, *The Champion* (Plate 38), modelled in 1926. This great English athlete, who has recently retired from the track, is Olympic Champion for 1924 and 1928 in the 800 metres. The bronze, which is 12 in. high, shows him in an easy standing posture with his arms crossed behind his back. The sketch emphasizes the characteristic greyhound-like figure of the great runner, with his long powerful thighs, slender waist and broad flat chest.

When *Punch*, in October 1928, commemorated Lowe's second Olympic win with a drawing of him by Sir Bernard Partridge, Sir Owen Seaman referred to the belated incidence of the tribute in his charming epigraph :

We lacked a voice like old Olympian Pindar's,
To praise his rhythmic stride that spurned the cinders.

This is all too true. The only substitute for Pindar's voice that was heard at the time of his Olympic feat were the voices of the wireless announcer and sports editors of the evening papers—enthusiastic certainly, but lacking in appropriate dignity. Lowe had raised the prestige of Britain by his magnificent achievement more significantly than any politician or fleet of battleships is able to do, yet it passed almost unheeded by the mass of the population. By sculpture alone can a great athlete's contribution to humanism be adequately commemorated. The sculptor alone can preserve the beauty to which he raised the human form, and endow with perpetual youth sinews that supported his nation's honour. If this age is to pay more than lip-service and gate-money to the humanist ideal, the likeness of a champion should, as in Greece, be perpetuated by plastic art, that we may say :

When old age shall this generation waste,
Thou shalt remain, in midst of other woe
Than ours, a friend to man.

CHAPTER *10*

THE JOY OF EFFORT. ATHLETIC RELIEFS

RELIEF has the advantage of enabling in its design a greater degree of movement to be expressed than is desirable in work in the round. All McKenzie's sculpture that has been noticed so far has been charged with the *emotion* of effort. But it is in his reliefs that the *joy* of effort finds its most free expression. Relief frees him from the necessity of representing moments of immobility and consequently of stress, enabling him to display the unconstricted rhythms of movement and its physical exultation. It is significant how fully McKenzie has availed himself of this advantage. Of the athletic reliefs illustrated, only one represents static figures and that for obvious reasons. The rest are admirable stylizations of exulting motion. He himself seems to turn with pleasure to working in this more restrained mode. His earliest work was in relief and he never dropped it, with the result that he is most at home in it. Moreover, the restraints imposed by relief on the sculptor, namely the necessity for lucid though not necessarily simple pattern-making, and for the adaptation of a predominantly two-dimensional design to a confined surface, are precisely those that bring McKenzie's finest qualities into action. His genius is of the lucid, calm, and controlled order of the Greeks', whose reliefs have never been surpassed in beauty. His work, in common with that of the greatest period of Greek art, owes little to the fierce desire for plastic form of a Rodin or Epstein. According with this trait is McKenzie's absorption in the beauty of his own sex. At a time when most sculpture is intensely sensuous, a sculptor for whom the rotundities of the female form present no aesthetic attraction is as refreshing as a plunge into cold surf.

Relief is particularly well suited to athletic subjects because its restraints cancel out, so to speak, those of athletic poise and movement. The right athletic pose is often less significant, aesthetically, than a wrong one would have been, and we feel this before some of McKenzie's statues. How much more effective were the football reliefs than *The Onslaught* has already been remarked, though the latter was a highly organized complex, with most ingenious dynamics, and bursting with energy. These essential qualities, though present, were not apparent in the composition. In such reliefs, on the other hand, as *The Joy of Effort* or *Brothers of the Wind*, it is the joyous vitality of the design that strikes us first. Spatial restraint has compelled lucid and rhythmic organization of the facts.

"JOY OF EFFORT"
Plaque. (1912)

Original diameter (as set up in the wall of the Stadium, Stockholm), 46 in.

ACHILLES CLUB MEDAL *Diam. 12 in. and 3 in. (1921)*

INTER-COLLEGIATE CONFERENCE ATHLETIC ASSOCIATION MEDAL *Diam. 3 in. (1917)*

The Joy of Effort. (Plaque. Original size 46 in.) (Plate 39)

This plaque of three hurdlers is generally acknowledged as one of the most compellingly beautiful things that McKenzie has produced, and, as a work of humanist art, it must be placed very high among the masterpieces of modern times. For parallels to such a completely satisfying and subtle relation of lines and planes we must go back to the early renaissance, when Gothic subtlety of linear design was mingled with humanist delight in physical beauty. But it is not too much to say that since the great age of Greece, human effort has not been so exquisitely, yet restrainedly, idealized. A pattern has been made that is perfectly adapted and fitted to the flat circular space, yet one that expresses the vital " joy of effort " both abstractly and intimately.

The plaque was first exhibited at the Stockholm Olympic Games in 1912, when it was presented to Sweden by the American Committee and set up in the wall of the stadium with a French inscription recording the date. The King of Sweden conferred a medal on the sculptor in recognition of his contribution to athletic sculpture.

The original diameter was 46 in. This has been reduced to 20 in., in which form the plaque is used frequently as an athletic award, as well as being in many private collections. In a still smaller form (4 in.) it is used as a medal. The illustration shows the first composition. It has since been amended by an alteration in scrolling and the position of the hurdle, by which its line was made horizontal.

I.C.A.A. Medal. (Diameter 3 in.) (Plate 40)

The initials stand for the Intercollegiate Conference Athletic Association, for which the medal was designed in 1917 after McKenzie's return from war work in England. The composition of the obverse, where three runners are shown, is a development from *The Joy of Effort*. In both, three figures are shown performing a similar action almost simultaneously and almost in line. In this case, in anticipation of the *Why Nots*, three phases of the same movement are worked into a single design. Each figure is in a successive phase of the running stride, and is balanced on the same point, the legs forming an intricate pattern. The reverse shows the ten names of the colleges composing the conference displayed on a wreath which surrounds the monogram of the Association. Incidentally, this is an excellent example of lettering.

Achilles Club Medal. (12 in. and 3 in.) (Plate 40)

In 1920 a British relay team composed of Oxford and Cambridge men (the universities were still too depleted to be represented separately) came to Philadelphia to compete in the Relay Carnival, captained by Bevil Rudd. This was the first English-American athletic encounter since the war, and aroused considerable excite-

ment in Oxford and Cambridge. The members of the team decided to establish a similar carnival in England to encourage relay racing in schools, and formed the Achilles Club to carry out the organization. This medal was designed for the Club's use, both as an award, a medal, and more recently, in further reduced size, as buttons. This variation in size speaks well for the strength of the design, which is executed in a higher relief than previous medals illustrated. It illustrates a runner carrying a torch, in reference to the Greek relay races which had sometimes a religious significance—the carrying of sacred fire from altar to altar.

BROTHERS OF THE WIND. (Frieze. 120 in. × 33 in.) (Plate 41)

In this frieze McKenzie may again be said to have touched the highest limit of athletic art. Its unquestionable beauty gives it a place of its own among the masterpieces of relief. Skating is an exercise beautiful in itself, and, as has already been remarked, peculiarly well suited to sculpture. But McKenzie's design, whilst taking its rhythm from the movement, possesses high qualities in the abstract. The design is essentially a swift flowing one, and is so handled that the continuity of its rising and falling lines is uninterrupted. They interweave like those bands in ancient northern ornament, the endless untiring linear rhythm of which gradually developed into Gothic art. The appearance of this, possibly racial, trait in McKenzie's predominantly classic work is interesting. It is the secret of his success in both his great friezes, this and the frieze of the American-Scottish War Memorial. From forgotten depths of the subconscious, the ideas of snow and cold and his native land seem to have evoked this primitive obsession with endlessly, intricately flowing line. However this may be, its application is extraordinarily apt to this particular subject.

Though the design is fully satisfying in itself, it is also cogently composed. A flight of eight skaters is represented in a long-distance race. The two leaders, unsuspecting any immediate rivalry, are skating easily, their heads well up. But a third skater is sprinting, preparatory to taking the lead, his arms swinging like two pendulums, first to the right then to the left, as each leg comes into action. He is closely followed by number four, who has not brought his arms down into the sprinting position, but is " trailing " number three easily—that is, taking the shelter of his wind. The last man is in difficulties, and will doubtless drop behind rapidly. Three others are seen in veiled relief.

The chief line in the composition, in which many others can be traced, begins at the leader's head, and runs via No. 3's lower arm and No. 4's arm to No. 5's heel. A possible break in the line is amended by putting No. 4's hands over No. 5's head. Another line runs more or less along the backs of the figures to the same point. The modelling of this frieze, which occupied a period of three years (1921-1923), is exceedingly fine. The relief is low, with well defined but softly rounded planes, so that

BROTHERS OF THE WIND

Bronze frieze, 120×33 in. (1921-25)

INTER-COLLEGIATE WINTER SPORTS UNION PLAQUE

PENNSYLVANIA RELAY CARNIVAL MEDAL.
18 in., 8 in. and 2 in. (1925)

"AWARD OF THE PLAYGROUND AND
RECREATION ASSOCIATION OF AMERICA"
10 in. (1912)

though the dominating lines are clean and distinct, the forms are full and very subtly moulded. As seen in plaster, the veiling of the lowest plane suggests vividly a misty atmosphere while the whiteness of the material implies ice and snow. These are Brothers of the North Wind, supple, clean-limbed youths, fleeter and more deadly than the blizzard out of which they sweep in unearthly beauty. Their flesh is brighter than snow, their hair is fine strands of ice, and their touch is death.

Intercollegiate Winter Sports Union Plaque. (Plate 41)

This organization is composed of colleges in Canada and the Northern States, who compete annually in skiing, skating and snow-shoeing. The figure is an adaptation of No. 3 in *Brothers of the Wind.*

Pennsylvania Relay Carnival Medal. (18 in., 8 in., and 2 in.) (Plate 42)

This meeting was founded in 1895, and now consists of a two-days' programme in which nearly 3000 competitors take part, from schoolboys to college graduates. A series of relay races are held, varying in length from 100 yards to a mile, which have become international in character. The medal was struck in 1925 in three sizes, the largest for the use of clubs, to be hung as a shield, the smallest for individual distribution. The design shows Benjamin Franklin, founder of the University of Pennsylvania, holding a sprig of laurel and grasping the hand of the first of a relay team, the last of whom holds the baton. The exergue contains a thunderbolt—in reference either to Franklin's researches into electricity or to the speed of the runners—whichever is preferred. The models were four celebrated Pennsylvania runners, from left to right, Brown, Madeira, Orton and Meredith, three of whom were Olympic champions.

The Playground and Recreation Association of America

This organization, which exists for the provision and supervision of children's playgrounds, has adopted a series of standard feats, which every well-built boy should be able to perform, and awards a badge to successful competitors. A boy of twelve must pull and chin a bar four times, clear 5 ft. 9 in. in a standing long jump, and run 60 yards in $8\frac{3}{5}$ seconds. The test for thirteen- and sixteen-year-old boys are proportionately more difficult. The badge, designed by McKenzie in 1912, shows a finely modelled figure of a hurdler in rather high relief, like a Greek coin.

Portrait Plaque of Lord Burghley. (40 in. × 32 in.) (Plate 43)

Comment was made upon the perpetuation of a champion's form when the statuette of D. G. A. Lowe was described. His fellow-champion, Lord Burghley,

winner of the 1928 Olympic hurdles (400 metres), forms the subject of McKenzie's most recent plaque. Lord Burghley—or Dave, as he is called for short by his large circle of friends—is the only son of the 5th Marquess of Exeter, and the lineal descendant of Sir William Cecil, first Lord Burghley, the great Secretary of State to Queen Elizabeth. In Burghley House, the Elizabethan mansion where the treasures of three centuries have accumulated, McKenzie's plaque will commemorate a family contribution to England's achievements of a different kind.

The athlete is represented bringing down his forward foot just after clearing a low hurdle, which is symbolized by a billet on which is a sprig of laurel. In the top right-hand corner are the five intertwined rings, representing the five continents, the badge of the Olympic Games. The arms flanking the name are, to the left, those of Lord Exeter, and to the right, the crest of the Duke of Buccleuch, whose daughter, Lady Mary Scott, is now Lady Burghley.

The Olympic Shield. (Unfinished.) (Plate 44)

A book could be written on the carved and modelled shields on which sculptors have concentrated their art since that described by Homer as belonging to Achilles. The shield of Athene Parthenos modelled by Phidias, of which portions survive, is perhaps the most famous. Benvenuto Cellini made three, the Milton Shield by Ladenil is at South Kensington, and the unfinished Wellington Shield by Flaxman is preserved in casts. But even the Greeks do not seem to have attempted an athletic shield.

This shield is, in fact, the apotheosis of the athletic ideal, an epitome of the track and field sports of the modern Olympic Games. The entire work may be looked upon as a kind of reference dictionary for future generations who may come to study the technique of the twentieth-century athlete in action. We may identify in it not a few of the poses that McKenzie has sketched or modelled separately. It must, however, be understood that, although the design of each portion is complete, the finishing yet remains to be done.

In the centre is shown the Spirit of Olympia, helmeted and garbed in archaic drapery. Her outstretched hands are bringing together two athletes representative of the modern Olympic revival, who shake hands in token of the friendly spirit in which athletic competition should be conducted.

These figures are in high relief and are surrounded by a laurel wreath and border. Immediately encircling this are panels depicting field events: throwing the hammer, casting the javelin, the pole vault, the high jump, putting the shot and scaling the discus, while below are a group of hurdlers in full flight.

Four small octagonal panels containing figures of a broad jumper, an athlete crouching for the standing high jump, and two athletes preparing for competition

PORTRAIT PLAQUE OF LORD BURGHLEY
40 in.× 12 in. (1928)

(Olympic Champion for Hurdles, 800 metres, 1928)
At Burghley House.

THE OLYMPIC SHIELD OF ATHLETIC SPORTS *(Unfinished)*

break the continuity of the border surrounding this panel, a border which contains lettering above and below, with a running ornamental design at the sides.

The band of lettering beneath reads :

" *Mens Fervida In Corpore Lacertoso* "
(An eager mind in a lithe body)

while above are the three words :

Fortius (Stronger) *Altius* (Higher) *Citius* (Swifter)

Above and below these four small octagonal panels are the qualities cultivated by athletic competition :

Celeritas (Speed), *Agilitas* (Agility), *Fortitudo* (Courage), and *Aequitas* (Fair Play).

Above the central medallion is a winged figure. Surrounding the lettered and enriched border is a frieze of runners. In this frieze are nearly one hundred figures, showing every phase of the stride, as well as the starting positions and the finish of the race. Peculiarities of stride or style shown by famous athletes are here displayed, from the long experienced and accurate observation of many years.

With this wonderful synthesis of athletics and modelling, we come to what is at present the end of McKenzie's work as an artist in athletics. But the same calm perception of the beauty of youth animates the commemorative sculpture which will be described in the following chapters.

Athletic medals have also been made for the following societies :

Public Schools Athletic League (1906 and 1912).
The University of Wisconsin (1913).
The Fencers' Club of Philadelphia (1914).
Radiance, a medallion 18 in. in diameter, for Philadelphia Schools (1925) ;
And one commemorating the Sesquicentennial Sports at Philadelphia (1926).

PART II

THE WAR AND AFTER

CHAPTER 11

THE YOUTHFUL FRANKLIN

In 1914 McKenzie was forty-seven years of age, and had reached a stage in athletic sculpture from which it seemed unlikely he would climb much higher. His artistic development, if the war had not revolutionized it, would have proceeded steadily no doubt. It is probable, however, that, but for the war, his work would now be known, outside America, only to a few connoisseurs. Looking at his record in biographer's perspective, it is clear, moreover, that the war broke out at a critical moment in his career. A few years earlier, and his development as a sculptor would have been incomplete. A few years later, and the age limit would very likely have prevented his making his remarkable contributions to the orthopaedics of war. He would not have spent valuable months in England, where a new set of acquaintances and the poignant experiences of active service resulted in a great enlargement of his scope as a sculptor. As it was, McKenzie had already turned to commemorative sculpture before the war, his first work in that field, the statue of the *Youthful Franklin*, having been commissioned in 1910 and unveiled in June, 1914. A statuette, one-quarter life size, *The Boy Scout*, was also finished before the end of that year and the copyright of it turned over to the Philadelphia Council of the Boy Scouts of America, who jealously guard it and give replicas only as a reward of merit.

The Benjamin Franklin statue stands in the Campus of the University of Pennsylvania, which owes its foundation to him. It was in 1749 that he wrote the pamphlet that led to the founding of an academy for the education of young men, which later became a university. Among many other points in the document that testify to that remarkable man's enlightenment on the problems of education, one feature in particular is notable, if only as rendering the choice of McKenzie to execute his memorial exceedingly appropriate. The words are :

> " That to keep them in health and to strengthen and render active their bodies they be frequently exercised in running, leaping, wrestling and swimming."

THE YOUTHFUL FRANKLIN
Bronze statue, 8 ft. high. (1910-14)

University of Pennsylvania Campus

MARSHALL JOFFRE AND M. VIVIANI RECEIVING
HONORARY DEGREES AT THE BASE OF THE STATUE

FIRST MODEL OF THE FRANKLIN STATUE
Showing the head before alteration

FIRST COMMEMORATIVE WORK

When we recollect the complete absence at that time of any organized athletics in the old European universities, Franklin's recommendation appears all the more remarkable. Gibbon could write, at about the same time, his famous criticism of the members of Oxford's common rooms, " whose dull but deep potations excused the brisker intemperance of youth." It is to be feared that in neither English universities nor public schools were regular games prevalent till nearly a century later.

Benjamin Franklin is popularly visualized and invariably portrayed as the venerable sage, founder of his nation's greatness in both politics and the realm of science. A statue of him as he appeared in old age is appropriate enough in a senate house. But at a university, where young men face a life as full of possibilities as was his, McKenzie persuaded the Memorial Committee to represent him as a young man also. For the artist, those days of great ideals, in spite of penury and obscurity, were the critical stage of Franklin's life, and accordingly McKenzie chose, as the sculptural moment, Franklin's setting out to make his name in the world. As in so many of his athletic sculptures, in the Almonte and Edinburgh Memorials, and the statue to General Wolfe, McKenzie has shown how the moment of first resolve is, potentially, the moment of victory.

On leaving his brother's employ in 1723, Franklin came to New York by water, and thence to Amboy, sleeping all night in the boat. In his autobiography he describes his walk from there to Burlington and his arrival in Philadelphia on a Sunday morning, when the well-known passage describing his first entry into the city occurs. His words have been inscribed on the pedestal of the statue, which was the work of Paul Cret, McKenzie's colleague at the university :

> " I have been the more particular in this description of my journey, that you may compare such unlikely beginnings with the figure I have since made there."

The figure that he originally made must have been poor enough, for he himself says that he was suspected of being a runaway servant on more than one occasion during his journey to Philadelphia. The sculptor, in order to ensure the costume being true to life, actually turned up a number of contemporary advertisements in the newspapers describing the clothing of such runaway servants.

The period of the journey chosen for portrayal is Franklin's fifty-mile walk from Amboy to Burlington. He is represented carrying his spare clothes in a bundle, striding along with springing gait, grasping a stick that he has picked up by the roadside.

About six or seven small sketches, one foot high, were made to determine the pose of the figure. When this was settled, the best sketch was cast in plaster and a studio taken in Marion, Mass., where work on the half-size figure was begun. This was first modelled in clay in the nude, in preparation for which a week or so was

spent in studying the rhythm of walking, the model having to walk up and down, and then to stop in his stride at different moments. As a result of this care the figure is exquisitely poised. McKenzie has succeeded in giving to it the springy alertness that must have characterized the youth ; to the face, indeed to Franklin's whole bearing, an eager, questioning, yet self-possessed and good-natured expression. In reconstructing the character of the youthful face, the sculptor had recourse to authentic likenesses of Franklin, notably the Houdon bust, taken in old age, from which he removed the lines of age and the double chin, retaining the bony structure of the face, which did not change greatly with age. The result was a strange and unexpected resemblance to one at least of his descendants.

This done, the half-size figure was clothed, and, as will be seen from the illustration of the model, McKenzie was exceedingly happy in the management of his first fully clothed figure. Its animation largely proceeds from the upward tilt of the head, and its turn to the right. From the head two swirling lines are carried downwards in the folds of the coat that echo the eager pace of the figure. When pointed up to full size, however, a number of alterations had to be made, particularly to the head, the carriage of which then seemed rather exaggerated. Accordingly it was slightly lowered and turned more to the front, so that whilst still animated the pose became more dignified. In its final form (Plate 45) the figure has a compelling charm and an inspiring character that is to be found in few works of its kind.

Overall height of the Memorial	15 feet
Height of the figure	8 feet

INSCRIPTIONS

On front :

BENJAMIN FRANKLIN

IN

1723

From

THE CLASS OF 1904 COLLEGE

On left side :

"I have been the more particular in this description of my journey that you may compare such unlikely beginnings with the figure I have since made there."

FRANKLIN TO HIS SON

On right side :

> " This Memorial, Dedicated at the Tenth Re-union of the Class of 1904, is a tribute to the inspiration and example of the founder of the University to many generations of the sons of Pennsylvania."

The impact of the war left McKenzie with little thought for sculpture. He volunteered at once, could get little satisfaction from long-distance correspondence with the War Office, so in May, 1915, he closed his house in Philadelphia, and with Mrs. McKenzie sailed for England.

An historic incident connecting the Franklin Statue with this period is represented in Plate 46, where Marshal Joffre and M. Viviani are seen receiving honorary degrees from the Provost, Edgar F. Smith, at its base.

CHAPTER 12

LIVING CLAY

In the summer of 1915 one of the officers undergoing a course in Physical Training and Bayonet Fighting at Headquarters, Aldershot, exhibited unusual proficiency. He was known to his companions as Lieut. McKenzie of the R.A.M.C., who had recently enlisted from America. In the mess there was a copy of a book called *Exercise in Education and Medicine*, also by a man named McKenzie, with which, since it is a text-book of physical training, most members of the course were familiar. But it was not for some time that they discovered the learned author and the modest subaltern were the same man. The Director of Gymnasia in command of the centre was not acquainted with this interesting fact till the course was finished.

On reaching England McKenzie had applied for a commission in the Canadian Medical Service, which was delayed by official misunderstanding. He accordingly applied to the R.A.M.C., got a lieutenant's commission, and was attached to Connaught Hospital, Aldershot. As there was not much going on there, he applied to the D.D.M.S. to be attached to the Physical Training Headquarters Staff. There being no opening, he asked to be enrolled in the instructor's course, wishing to familiarize himself with every detail of the system in use. He thus found himself on the course already described.

His colonel, on discovering McKenzie's identity, arranged for him to accompany him on a tour of inspection of the South Coast training camps and hospitals. This quickly revealed two facts :

(*a*) There were many men in the camps who were unfit even for physical training, let alone service.

(*b*) In the private hospitals there were convalescent men hanging about who ought to be receiving remedial physical training to expedite their recovery.

In the case of (*a*), the men of three or four camps were paraded for inspection by McKenzie, who reported on a method for dealing with them, either by weeding them out, or putting them through a methodical course of exercises. This was enthusiastically received by the D.M.S., Sir Alfred Keogh, who was fully alive to the need for some such organization. McKenzie was therefore put on his staff at the War Office, where the scheme was elaborated in detail.

In each of the Home Commands a depot was to be formed, equipped with electrical and hydrotherapeutic plant, masseurs, and instructors in a specially modified course

"BLIGHTY." ½ *life size.* *(1915-19)* *In the collection of H.M. the King, Balmoral*

"BLIGHTY." *Left side*

The statuette was begun at Heaton Park Hospital, and was modelled from a squad of Seaforth Highlanders—the sculptor's clan

of physical training. A disabled colonel was to be in command of each depot, with a staff of invalided officers under him.

In the autumn of 1915 the first Command Depot was formed at Heaton Park, Manchester, with hutments for 5000 men, and McKenzie, who was given his majority, was put in medical charge of it. Before the proper staff and equipment had been assembled, men began to arrive, and by November the depot was in full swing. The stately classic mansion, Heaton Hall, was built for Thomas Egerton, first Earl of Wilton, by James Wyatt, the rival of Robert Adam, in the seventeen-seventies, and since 1901 had been in the possession of the Corporation of Manchester, which uses it as a picture gallery. There, in elegant salons decorated by Biagio Rebecca, R.A., and before the replica of the Alfred Stevens mantelpiece for Dorchester House, with astonished old masters hanging on the walls, various treatments were applied to the wounded from Loos and Gallipoli. In the first four months 1200 men were returned as Class A, and meanwhile sixteen other command depots had been established.

In the spring of 1916 McKenzie inspected them all, from Eastbourne to Bangour in Scotland, and Ripon to Tipperary. This revealed that a great many cases could not be improved except by operation. Sir Robert Jones, the famous Liverpool surgeon, was then beginning to establish his military orthopaedic centres, and McKenzie was attached to his staff in the summer. They travelled over the ground again, sorting out remediable cases, for command depots and hospitals, from operation cases for the orthopaedic centres. The latter gradually absorbed more and more men, and the command depots were finally converted into training camps.

In the winter of 1916-17 McKenzie got leave to return to Philadelphia where University regulations compelled his putting in an appearance after eighteen months' absence. In the spring he was transferred for service in Canada, inspecting the hospitals engaged on reconstruction work and planning their equipment. Then the United States came into the war. McKenzie's book, *Reclaiming the Maimed*, containing details of appliances and treatment, was adopted by the Surgeon-General's Department and circulated to all hospitals, McKenzie himself spending that summer organizing reconstruction work in Washington and staffing the hospitals. This occupied the latter half of 1917. The last months of the war were spent in Canada supervising the organization begun in the previous year.

In this way did McKenzie model in the living clay. The methods that he devised for the re-education of limbs that had forgotten their function are beyond the scope of this account of his art. But the source of both achievements is the same—a deep understanding of the rhythms of movement and the structure of the human body. In many of his tens of thousands of cases of shell-shocked, paralyzed, and battered soldiers, the problems of restoring nervous contact had to be solved individually and for the first time. In paralysis from shell-shock particularly, rhythmic movement of

the affected limbs was made the means of reawakening the nerve centre. McKenzie's extraordinary blend of anatomical knowledge and aesthetic stimuli made of him a healer of unique power. Call his practice what we may, science or art, aesthetic physiology or physico-aesthetics, the fact remains that but for his initiative in coming to the aid of his countrymen, and putting his healing art at England's service, the numbers of the permanently disabled to-day would be incalculably greater.

Modelling in clay had obviously to be set aside. But during McKenzie's period at Heaton Park there were leisure moments, and he spent them in beginning the little figure called *Blighty* (Plate 48). During his War Office phase he had seen men with six days' leave arriving at Victoria straight out of the trenches, in full equipment, caked with mud. In the winter of 1915, when overcoats ran short, a resourceful Clothing Department procured goatskins, which were issued in their stead. With armholes, and the front laced across with thongs, these makeshift coats were both effective and exceedingly picturesque. Highlanders, with their shaggy bodies, kilt aprons, and bonnets pulled forward, looked as ferocious as marauding clansmen over the Border. Not till one saw the men's eyes, young, exulting in a momentary escape from hell, and glowing behind the grime, did their encumbered beauty reveal itself. *Blighty* was modelled from a squad of Seaforth Highlanders (McKenzie's clan). Details of equipment were obtained at Heaton Park, and it was not finished till 1919. The figure has not been used as a war memorial, but it embodies the chief elements of McKenzie's commemorative work : the spirit of the young men. Sometimes he has shown them in a solemn moment, but as often it is an unforgettable glimpse of buoyant youth unassailable. *Blighty* has nothing to say of sacrifice or torture. It perpetuates the spirit which carried England through the early winters of the war, the spirit melodized in those wistful comic songs about Home Fires Burning, and delineated by Bairnsfather. Heroics and plastics can be indulged in when the reality is past. When war is on us, our chief concern is to keep the heart alive. So this statuette of a lad, seated in the bows of the leave-boat, or on a bench at Victoria, is not a work of abstract beauty, but a scrap of the living clay immortalized.

Being one of the few war sculptures that are both small and happy, *Blighty* has always been popular. When, after his London Exhibition in 1920, McKenzie was staying in Scotland with his old ally the Marquis of Aberdeen and Temair, a copy of the statuette was accepted by the King, and is now on his desk at Balmoral.

CHAPTER 13

ON WAR MEMORIALS IN GENERAL AND THE STORY OF A GROUP

PERHAPS the most satisfactory of War Memorials are the London Cenotaph in Whitehall and the graves of the Unknown Soldiers at Westminster Abbey, under the Arc de Triomphe, and at Arlington.

A War Memorial has functions distinct from sculpture. It is required in some measure to comfort the bereaved, and, by many people, to awe the careless by means of its pathetic quality. Its appeal must be universal. The pathetic quality in many memorials lies in their lists of names. In the Menin Gate at Ypres, designed by Sir Reginald Blomfield, the effect of columns on columns of names, 59,000 of them, who rest in land that was fought over until all traces of their graves had been obliterated, is overwhelming. In some memorials attempts are made to use blood-curdling scenes to give the pathos, in others the mere representation of a soldier in his accoutrements is relied upon to stir the spectator. But however successfully these immediate ends may have been achieved, if future generations are to respect the memorial, the pathetic quality must have been fused with qualities less ephemeral, both spiritual and aesthetic. A statue may be known to none but the sculptor himself and yet mark an epoch in the refinement of sensibility, but public works of international character, such as McKenzie was called upon to undertake, have a social bearing that must be considered, and even a political one that must be taken into account in their design and placing. Both of these considerations may well interfere with their beauty.

Happily these considerations have not handicapped such of his works as *The Home-coming* at Cambridge, *The Victor* at Woodbury, *The Call* at Edinburgh, or the *Wolfe* at Greenwich, although in all these cases the setting and the site were subjects of controversy throughout the entire progress of the work. These statues and pedestals, yet to be described in detail, are among the best war sculpture to have been erected in any country.

The two minor works considered in this chapter were in the nature of a first essay in this sense, and were made when the activities of war were fresh in his experience.

In 1918 McKenzie made a small sketch model of a group of men going " over the top " for a projected Canadian National War Memorial. The idea never got beyond the point of conversations, and was eventually dropped. But not before the

dramatic group, illustrated in Plate 50, had been sketched. The site in view was on the main avenue leading up to the central tower of the new Parliament Buildings at Ottawa, then incomplete, midway up a flight of steps leading to the upper terrace, and facing towards Wellington Street. The vigorous treatment of the group, with its surging mass of men rising to the attack in a curving wave, recalls the football group called *The Onslaught* (Plate 20), and, like it, its motive was subsequently simplified into a relief for a war memorial at Radnor, Pennsylvania, which is seen in Plate 51. The panel is in bronze, set in a stone wall, with benches by L. S. Adams. It is placed on a triangular piece of ground at the junction of the Lancaster Pike and Ithan road near St. Davids, and was dedicated by Senator George Wharton Pepper in 1922.

The relief is higher than McKenzie had hitherto employed, but a strong pattern, formed by the radiating lines of the rifles, binds the figures together and makes a lucid design out of what, in its original form, suffered from complexity. But the significant point about this group, in relation to McKenzie's development, is that it is the only memorial for which he has made use of a battle subject.

Ultimately, the subject of sculptured monuments is of secondary importance. Left to himself, an artist would choose a subject that gave him the best opportunity for translating into terms of his art what he felt to be a characteristic aspect of war. The result, in most cases where this had taken place, is something that can be regarded as a work of art independently of the spectator's views on war. In ages to come such memorials as Bourdelle's *Vierge d'Alsace* or Derwent Wood's figure of *David* on the Machine Gun Corps monument in London, or Paul Bartlett's *Patriotism*, will be viewed impartially as sculpture.

It is difficult, however, to maintain that such sculptures constitute *war* memorials. Rather they are statues erected to commemorate the year 1918, symbols significant to people who remember that year, but simply statues of more or less merit to those who do not.

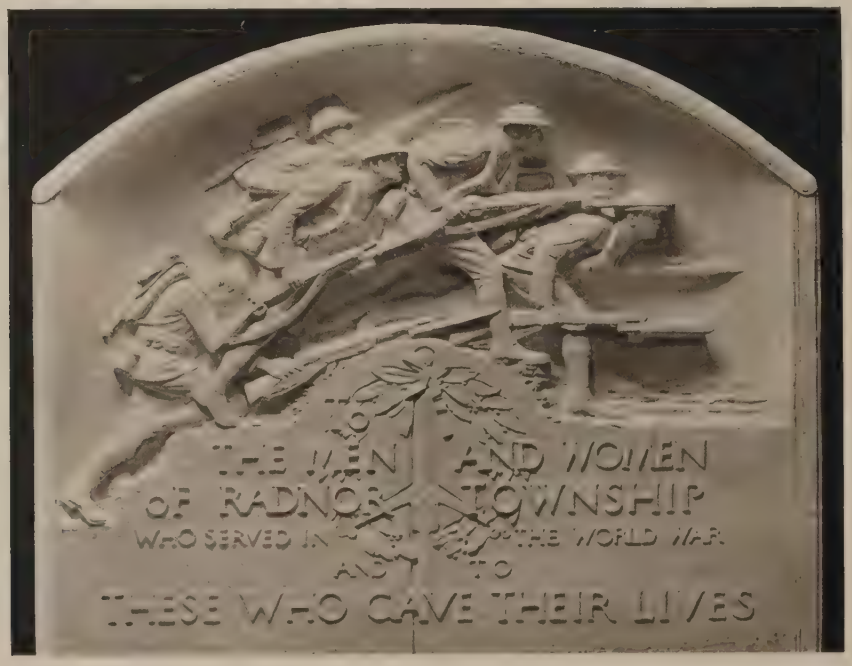
Of realistic memorials, the more successful are those of which the subject or symbolism is of enduring significance. There is nothing enduring about the idea, or scene, of men going over the top, however unforgettable the experience is for those who had to do it. It is a particular, not a general, aspect of war, which will soon be forgotten, or be replaced by a more fatal and even less glorious hazard. But the universal stuff of all wars is the reaction of manhood to duty, honour, religion, death. It is there that glory is to be found. That is the experience to be commemorated to future generations whom peace will make sceptical and materialist. Memorials that stress the brutality—and no true representation of modern war can do anything else—may fascinate spectators as street accidents do. But even if artistic skill of a high order has produced them, and they have been transmuted by an artist's sensibility, peaceful men either avert their gaze or regard the scenes as a curious historical document. Nevertheless the life and suffering of the modern soldier in the filth of the

"OVER THE TOP"

Sketch for a projected Canadian National War Memorial (not executed). (1918)

RADNOR (PENNSYLVANIA) WAR MEMORIAL, by L. S. Adams

52



DETAIL OF BRONZE PLAQUE FOR SAME *44 in. × 65 in. (1922)*

trenches can inspire great art, as in the Artillery Monument by Jagger at Hyde Park Corner. The scenes of sordid chaos are interpreted with a simplicity and pathos that is Assyrian in its bigness of feeling. The difficulty is that few artists can lift such scenes above mere illustration.

In his great war memorials—the epithet may as justly be applied to one noun as to the other—McKenzie has aimed at representing, not war, but that which was greater than war ; not the agony of body, but the searching of spirit that was necessitated in the youth of those years. At Edinburgh he receives the call to leave all that life holds dear. At Woodbury he strides along resolutely and grimly, untouched by emotion. At Cambridge he returns, unconquered even by the agony of victory. The pathetic quality that endears a monument to simple men and women is present, but it is expressed with a calmness that lifts it above sentimentality, and a beauty of form which will speak to generations to whom the war of 1914-18 will be but pages in a history book.

CHAPTER 14

INDIVIDUAL WAR MEMORIALS

THE war created an astonishing demand for sculpture, which only in rare cases was adequately met. Nevertheless the demand had considerable effect in creating both an interest in and a revival of the art. The few successful memorials have opened the eyes of millions to the possibilities of sculpture, and the innumerable bad monuments have impressed on artists what scope there is for a spark of genius.

The specific demand, moreover, put sculptors to the proof. All great sculpture has been produced for some definite purpose or place, or to illustrate familiar themes. In Greece a " work of art " did not exist apart from a stated purpose, or as an image or part of a building. Similarly the great schools of medieval carvers worked all their lives on a comparatively narrow range of subjects and within close limits of religious iconography. The more conventional a form had to be, the more subtle and often the more significant the result of the sculptor's emotion. The generalized war memorials of the last ten years, commemorating associations of men or simply a cause, have compelled the sculptors to solve the same problem. But, unhappily, nothing is more difficult for a sculptor than a generalized war memorial that shall meet both aesthetic and emotional demands.

His scope in memorials to individuals is narrower and, if it is to stop at that, fairly easy. But if it is to be in a public place, to be a likeness and yet to commemorate anything besides the person represented, the sculptor's task becomes more hazardous. In two of the four memorials considered here, McKenzie was faced by these three difficulties. The half life size statue of Guy Drummond (Plate 53) was to his type as much as to himself, and was executed for his mother, Lady Drummond. It is now in the Canadian Archives, Ottawa. The Memorial to Harold Baker (Plate 54) was for a definite Gothic setting, and was a portrait at the same time. That to Norton Downs at St. Paul's School, Vermont, is called generally *The Aviator* (Plate 55). The Altar commemorating Howard McCall at the Church of the Saviour, Philadelphia, is alone in being impersonal (Plate 56).

On the other hand, the sculptor had the great advantage of being called upon in each case to commemorate an individual in the phase of life with which he is personally in ardent sympathy. Three of them had been students under him, and by simply representing their alert and youthful beauty he could express the general aspect of the war that most deeply moved him : the self-sacrifice of youth.

CAPTAIN GUY DRUMMOND *In the Canadian Archives, Ottawa*
Bronze statuette, ½ life size. (1919)

LT.-COL. G. H. BAKER, M.P. *Bronze statue, 7 ft. high. (1923)* *Lobby of House of Commons, Ottawa*

In Captain Guy Drummond, indeed, he had a subject who summed up in his life and death the noblest aspirations of his race and age. He has already been taken as the representative of Canada among *The New Elizabethans*, in the biographical collection of that name made by Mr. E. B. Osborn. There he is enshrined with Julian and Billy Grenfell, Charles Lister, Harold Chapin, Charles Sorley, Donald Hankey, Ivar Campbell, Alan Seeger and Harry Butters, young men who, in one way or another, seemed destined to lead their generation to life, not to death. The following notes on Guy Drummond's career are derived from Mr. Osborn's book.

In Canada, before the war, as in America, the best spirits in the nation regarded politics as a dirty game in which no gentleman could take part. Guy Drummond, younger son of Sir George Drummond, K.C.M.G., like the present Prime Minister, MacKenzie King, decided at an early age that he, at least, would not fear soiling his hands with politics, and would make politics his vocation, fitting himself first by a careful study of political science and foreign affairs. In addition, he made himself familiar with the French language. He went to an English public school, spent two years at the Ecole Libre des Sciences Politiques, and graduated at McGill University. On one occasion he won the heart of a Frenchman with whom he was travelling near Melun by a chance word that yet showed he knew what it is that the Frenchman dumbly worships in his country. "Maintenant," he said, "je comprends bien l'expression : douce France." From his powers of intuition and expression Canada had much to hope, all the more since Drummond was said to "look the part in his heroic stature, like Saul the son of Kish, towering head and shoulders above his people." As soon as he returned to Canada he set himself to encourage among his compatriots a wider and deeper knowledge of France and the French language. Each year he (secretly) gave a young Canadian the opportunity of attending the Ecole Libre, and was beginning to devote himself to awakening Canada to the need for military preparedness.

In 1914, being one of the few who already had a commission, in the Canadian Militia, he was given the rank of Captain in the 13th Royal Highlanders of Canada. Leaving a newly-married wife, he sailed in the first Canadian Expeditionary Force, and never saw his son—born shortly after his death.

At Langemarck, in 1915, the enemy first used poison gas, and the Canadians, then in the second line, found the Algerians, whom they were supporting, streaming past them in flight. Captain Drummond attempted to stem this rush, and was shot through the throat and instantly killed.

McKenzie's statue, in Highland dress, showing his hand on the drawn claymore, is a close likeness and admirably expresses the ardent, practical idealism of which Guy Drummond was such a splendid exemplar.

Lt.-Col. G. H. Baker, M.P., was one of the members of the Canadian Parliament who joined the army, and the only one to be killed. The significance of his sacrifice

is similar to that of Guy Drummond's. The Honourable G. G. Foster, in the Canadian Senate, sponsored the erection of this memorial, emphasizing the awakening nationhood of Canada and the new feeling of responsibility toward imperial affairs. Both Houses agreed unanimously to commemorate Colonel Baker, who had received his commission in the 6th Hussars as early as 1903. In 1913 he was Lt.-Colonel, Scottish Light Dragoons, and at the outbreak of the war he himself raised the 5th Canadian Mounted Rifles from the Province of Quebec, which he commanded during the Battle of Sanctuary Wood in June, 1916, where he was killed and his whole command almost obliterated. Both he and Guy Drummond represented the finest type of Canadian gentleman. Colonel Baker was, in addition, a keen and experienced soldier.

The cloister of the lobby of the House of Commons in the reconstructed Parliament Buildings at Ottawa was chosen as the most appropriate setting, and there the statue is finely placed in a shallow niche over which is a Gothic canopy designed by John Pearson, the architect of the building. The niche is flanked by two panels with inscriptions. A likeness was insisted upon by the committee instead of a generalized or symbolic figure, which might have been better harmonized to its surroundings. The sculptor, working from photographs, found so much difficulty in satisfying all the committee with the portrait likeness that eventually Colonel Rhodes, who had been Colonel Baker's adjutant, was agreed upon as a final arbiter, and the face was finished to his satisfaction.

The dedication of the statue took place in the presence of a distinguished company, and formed part of the ceremonies of the opening of Parliament in July, 1923. The Prime Minister, the Hon. W. L. MacKenzie King, himself a lover of all things artistic, made the address of dedication, the leader of the opposition, the Hon. Arthur Meighan, followed, and the actual unveiling was done by the Governor-General, Lord Byng of Vimy, who paid a characteristic tribute to the Canadian Forces, which he had commanded during the war.

Men of the same type were also found ready in America when the call came to them. Some indeed, like Butters and Abbey and Seeger, volunteered as early as 1914 without hesitation. Norton Downs, son of a Philadelphia doctor of English stock that had played an important part in the colonial history of America, was a fine athlete. He rowed in the crew at Pennsylvania, and had been married less than one year when he went into training at Shorncliffe in 1917, and one day went up into a clear morning sky. One of the sudden fogs that breed in the English Channel came up and wiped out the land. His body was found six days later without clothes. He had come down in the water and, fine swimmer that he was, had stripped for his search for the shore. He might have succeeded in his attempt if he had known in which direction land lay, but the fog lay heavy on the water.

"THE AVIATOR"
Statuette, ½ life size

To Lt. Norton Downes. St. Paul's School, Concord, Vermont. (1920)

ALTAR OF DEDICATION
Marble relief, 30 in.× 72 in. (1919)

Memorial to Captain Howard C. McCall, Church of the Saviour, Philadelphia

DETAIL OF ST. MICHAEL AND JOAN OF ARC

The statue, presented by his mother to St. Paul's School, Concord, is a finely modelled figure of a young American airman, not so much a portrait as a type.

The Altar of Dedication commemorates Captain Howard C. McCall, one of the first American officers killed in France. Much of what has already been said of Guy Drummond and Norton Downs applies to him. He was a football man at college, and a friend and student of the sculptor. This memorial, unlike any other of McKenzie's work, is executed in white marble, and forms the front of the elaborate altar of Siena marble for the Church of the Saviour in Philadelphia. The side panels represent St. Michael, clad as a French soldier, with his foot upon Apolyon, and St. George, dressed as an English officer, bayoneting a wivern or dragon. Behind St. Michael is the figure of Joan of Arc, presenting in dedication her sheathed sword (Plate 57), and behind St. George a woman's figure with upraised hand symbolizing dedication. The central panel shows the Christ with outstretched arms. The figures have a restrained beauty that strikes a new and unfamiliar note in McKenzie's work, and the composition of the side panels, particularly that of the right-hand one, is interesting.

These four young men form a cross-section of the Anglo-American youth that took up the burden of war. The sculptor had to meet conditions ranging from the most formal, in the altar, through the conventional Gothic setting in the Baker, to the more realistic and untrammelled portraits of Drummond and Downs.

CHAPTER 15

"THE HOME-COMING," CAMBRIDGE

"IT was the end of an abortive 'Long' eight years ago. A Cambridge summer with its two eternal flavours of scorching grass and muddy weeds (according as you paced aimlessly about in flannels or plunged hissing into the tepid river) had disappeared, replaced by hot and sweaty uniforms of khaki and blue-grey. The miles on miles of Cambridge railway station were filled with trucks and horse-boxes and superannuated railway carriages all due to carry men and horses and stores—we knew not where. On a sweltering evening about ten o'clock I strolled languidly—glad even then to be out of uniform for once—towards the station. At the corner where that modern atrocity, the Station Road, runs into the ancient Roman road from Colchester to Chester stood a boy of eighteen summers, clad in the uniform of the Cambridgeshire Regiment. He was surrounded by others of his own age or younger, but as I passed he broke away, and with a cheery 'So long,' picked up his kit, and, as it happened, fell into step alongside of me. I gave him a cigarette, and he told me his history.

"It was a very ordinary one. I forget whether he worked on a farm or in a shop. He had the fair waving hair and blue-grey eyes of his ancestors who long ago had marched up that road from the sea. His glance was frank and fearless, his smile winning and a little quizzical. It made you understand the sentimental old Roman priest and his *non Angli sed* . . . In the railway carriage there were a dozen more, bound like him for their first war camp. They were serious, yet not too serious ; full of animal energy and full of laughter. Indeed it was left to me to supply a silent and vicarious gloom as I reflected on what was all too certainly in store.

. . . . . .

"It was the beginning of the 'Long' eight years later. The miles and miles of Cambridge railway station were filled with trucks and horse-boxes and super-annuated railway carriages, all come to carry men and horses and cattle to the Royal Show. As I walked down the atrocious Station Road in the gathering dusk, the rain fell in torrents, and at the corner where you come into the old Roman road I only just avoided a figure striding in the direction of the town. As I drew level I turned to look. It was a boy of some twenty odd summers and clad in the uniform of the Cambridgeshire Regiment. On his back he carried

"THE HOME COMING"
Detail of the figure. Right side. Height, 8 ft.

Monument to the men of Cambridge. (1920-1922)

THE UNVEILING CEREMONY

By H.R.H. the Duke of York. (July 3rd, 1922)

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GENERAL VIEW OF THE MEMORIAL

not only his pack, but a captured German helmet. It was my friend of eight years ago, older and less light-hearted, but in that fearless glance and half-quizzical smile there was now a quiet self-confidence, which seemed to tell of many dangers faced and many things endured. 'Back again?' I said, and then noticed with a start that in his hand he carried not a cigarette, but what appeared to be a spray of wild rose.... Was this, after all, not my friend of eight years ago?... Yes.... Not my friend only, but type and symbol of all the lads that went—and some that have not come back.

Oh, come you home of Sunday
Or come not home at all,
The lads you left will mind you
Till Cambridge towers shall fall."

In this charming appreciation, which appeared in *The Morning Post* soon after the unveiling of the Cambridgeshire War Memorial on 3rd July, 1922, the writer, Mr. W. E. Barber, expresses exactly the effect of McKenzie's *Home-comer*. As he strides to town, we forget all about sculpture and sculptor before the lad's infectious high spirits—and high ideals. Whether he represents to us one returning to earthly peace, or to the peace that knows no end, we feel again the exaltation peace brought: the belief that the world had been purified by fire and was on the threshold of a new and glorious epoch. Little remains to us to-day of that fine illusion. But a statue that can raise it in us again, if only for a moment, and send us on our way with something of that high courage, is a great achievement.

McKenzie's commission for the work was the result of his Exhibition at the Fine Art Society in the summer of 1920, when the working model of the Franklin statue was shown. At that time the Cambridgeshire War Memorial Committee felt that the design before them, of an angel beneath a cupola supported on columns, left something to be desired, and the late Sir Arthur Shipley—that most humane of scientists—drew the attention of Col. Adeane, the Chairman, to McKenzie's exhibition. Col. Adeane suggested a figure with the optimism of the *Franklin*.

The site, at a road fork, ordained that any monument upon it must be principally seen down streets, so McKenzie sketched a pedestal inspired by Joshua Marshall's pedestal to Charles I at Charing Cross, which Mr. Hubbard, the architect, carried out. On the two sides are the arms of the borough and county of Cambridge with supporters, on the ends those of Ely and the University. McKenzie wanted to colour the arms and to gild the statue, to enliven a singularly drab corner of the town.

The figure was modelled in McKenzie's studio in the Gymnasium Tower at the University of Pennsylvania. The head, of which more will be said in the next chapter, was inspired by studies of an English student at Christ's College, Cambridge. The date of unveiling was fixed for 3rd July, 1922, when the Duke of York was also to

open the Royal Show, so that McKenzie was left little more than a year to complete the work. The pressure at which it was finished is vividly described in the following letter from the sculptor to Sir Arthur Shipley :

March 1st, 1922.

The great strain is now at an end, and the figure has been cast and shipped, so that the fortunes of the *Home-comer* are now in the lap of Neptune.

The last three months have been a time of increasing tension, with alternating waves of apprehension and exaltation, as try after try just missed getting what I could but hazily see in my own consciousness at first, but which gradually took definite form.

It was not until the last two or three weeks, during which time I almost lived in the studio, having my lunch sent up to me like a hermit, that that final form of the face slowly emerged in my mind, but which refused to come out of the stubborn medium.

During the last week I had relays of my artistic friends in to criticize and discuss it, and I got much from their disputes. Even then I worked on it daily during the casting process itself.

On Monday, January 30th, Santi and a fellow-Roman appeared and proceeded to build little fences of thin brass along the ridges and across the planes, while I worked furiously on the yet unfenced pastures. Next day the clay disappeared under a blue veil of plaster.

By the time the mould had been made and the plaster cast taken, only two days were left in which the sculptor could correct the imperfections which the new medium revealed. Not till the cases were already stowed on the boat did the captain announce that the cargo was as yet insufficient, so that he would have to supplement it from other ports. In this way two valuable weeks were lost from the time for casting. " I may," wrote McKenzie in the same letter, " have to use my plaster replica for the unveiling if there is any danger of the bronze not being ready. This will be an expensive and annoying experience, but I will not fail the committee."

As he had foreseen, the bronze could not be cast in time, so on Friday, 29th June, the bronzed plaster cast was loaded on to a lorry at the founders at Thames Ditton and set up on the pedestal on the following day. McKenzie had acted with the support of Shipley and the Mayor, but when the rest of the committee learnt of the subterfuge, they pressed for the date of the unveiling to be changed. This was clearly impossible, but, as events proved, it nearly had to happen. For on the Saturday night rain began to fall. The cast was covered with a tarpaulin, but plaster does not stand water, and temporary gilding still less. The rain continued throughout Sunday, 1st July. On the Monday it began to blow, and the tarpaulins to flap and scrape off the bronze. Early on the Tuesday morning McKenzie repaired the places where the statue had

THE EAST ANGLIAN TYPE

Head of "The Home Coming"—compare Fig. 64

THE CAMBRIDGE WAR MEMORIAL
Three views of the figure

chafed. The day looked as though it would be fine. But, just as the Duke of York arrived, a pitiless downpour opened, bedraggling the furry mayors assembled to meet him. But if it was a cheerless, it was also a vicarious Home-coming. The bronze itself followed ten days later, with slight modifications suggested by seeing the plaster statue in the open air and in place, the bronze plinth being pared down a little and the features worked finer.

The sculptor's own description of the figure is as follows :

> The statue shows a private soldier in full kit on his triumphal return after the War. With discipline relaxed, he is striding along bareheaded, helmet in hand, a German helmet as a trophy slung on his back and partly concealed by a laurel wreath, carelessly flung over the rifle barrel. In his hand he holds a rose. Another rose thrown to him has fallen to the ground. His head is turned to the side, his expression is alert, happy and slightly quizzical, and his lips are slightly parted as if he has recognized an old friend in the welcoming crowd and is about to call to him. In this face I have tried to express the type on whom the future of England must depend.

A comparison of the English type of face, presented here in such beauty, with the American type seen in the *Home-comer's* brother at Woodbury (Plate 63), will be found in the next chapter. Here it must suffice to draw attention to the lilting balance of the figure from every point of view. The stride, which is about two inches longer than the ordinary, gives the figure an elation that is echoed in the swinging right arm and the depressed angle of the rifle. In poise and in features, in general conception and in treatment of detail, there is a joyous harmony that is irresistible.

CHAPTER 16

"THE VICTOR." WOODBURY, N.J.

AT Cambridge McKenzie modelled a type of face on which, in his opinion, the future of England must depend. After that memorial was unveiled a committee from the town of Woodbury, New Jersey, asked him to execute a replica for their municipality. McKenzie naturally replied that that would be inappropriate, even if it were possible. Not only was the equipment different, but the type of manhood to be commemorated, though having much in common with the English, was, he believed, distinct.

The Woodbury "dough-boy," known as *The Victor*, consequently represents a pendant to the East Anglian lad. The contrast and similarities traced by such a penetrating observer as McKenzie—who is nothing if not thorough in collecting his data—are of such wide scientific and artistic interest that this chapter will be mainly devoted to his conclusions on the matter.

The Victor is, as the Woodbury committee requested, a re-study of *The Home-coming*—notably the legs and arms. But the regulation rolled blanket, the American type of valise and pattern of rifle, the short tunic and low belt have been substituted for the English variants. Instead of a rose this man carries a laurel branch, the increased length of which is balanced by a bayonet fixed on the rifle. On the ground a branch of New Jersey pine takes the place of the English rose.

But a more fundamental change was made in the carriage and the type of head. The effect of the change of accoutrements, particularly the lowness and projection of the valise, makes the body a squarer mass in silhouette and the figure to appear shorter —a valuable corrective for the reduction in height of the Woodbury pedestal by John Harbeson, which is finely placed in front of the High School, flanked by an avenue of trees. The English boy strides joyously, carelessly home, looking over his shoulder with the same laughing mien with which he had marched away singing "Tipperary." Observers in France remarked that the American troops, on the contrary, would march looking straight ahead, apparently with intent fixity of purpose. This serious, almost grim, intensity characterizes the Woodbury "dough-boy."

McKenzie has summarized his experience of English types in a few sentences that are the more interesting as coming from an extraneous observer who is yet of British blood :

"THE VICTOR." *Bronze statue, 8 ft. high. (1925)* *War memorial for Woodbury, New Jersey*

THE AMERICAN TYPE *Head of "The Victor." Compare Fig. 61*

NATIONAL TYPES

The first year of the War made me familiar with the youth of England as I went from camp to camp inspecting the physical training and bayonet fighting of Kitchener's Army, then in the making.

One saw the great blond yeomen of Somerset contrasted with the swarthy Cornishmen, the small, black-haired men of Wales and Lancashire, changing to the young giants of the Lake Country, Yorkshire, and Northumberland, the long-headed Highlanders of Perth and Ross and the round-headed Lowlanders of the South with their admixture of Saxon blood, but nowhere could one see a more distinct type than in the blond-haired, round-faced and round-headed youths of East Anglia. It is this type that I have tried to put in bronze for the Memorial to the men of Cambridgeshire. It is of them, as children, that St. Augustine might truly have said, " Non Angli sed Angeli," for to him these fair-skinned, curly-headed youths must have seemed angelic indeed.

The predatory Danes have left their trace on the descendants of Hereward and Alfred and his men, and one sees continually in East Anglia the type of face that recalls the youths of Denmark and Sweden.

The East Anglian differs from the Greek of antique sculpture in certain important respects. His nose is shorter and forms an angle with the plane of the forehead—the bosses above his eye-brows, so lovingly dwelt upon by the Greek sculptors as a sign of beauty, are not so prominent. His brow is higher and his mouth larger. But he has the round head and oval contour that gives the Greek and the English youth a certain suavity of form that is in contrast with the squarer and more angular face of the young American college student, who is the closest type that one can quote for comparison.

Fifty years ago—and still in foreign caricature—the typical American was a lanky, raw-boned, aquiline fellow, smacking of a Western ranch. A visitor to New York probably comes away with the impression of short, swarthy men of indeterminate ancestry. But gradually, it would seem, a central type is emerging. It is an established fact that, since 1878, the average height of American students has risen $\frac{7}{10}$ inch, and the average weight seven pounds. The face of the Woodbury man is a generalization based on twelve individuals chosen according to McKenzie's conception of the true American type. Curiously enough, he finds the most numerous approaches to the " mean " in the middle of the continent—the " Middle West." " Our youth in the east is not such a strapping type, although he is athletic. This, of course, is caused by the more pronounced mixture of races along the Atlantic coastline. Out on the Pacific coast you find the American youth with the same lines in his face, the same general characteristics, but larger, taller, more muscular. In the Middle West he is perhaps a bit shorter, may be of a fairer complexion, for there Germanic and Scandinavian strains are more pronounced. In the Middle West the small, dark, Southern European type of the East seaboard is as rare as the big blond is in New York."

"THE VICTOR." WOODBURY, N.J.

It is on the baseball or football fields or on the college track, where men from all over the nation compete, that McKenzie picks his type. Widely different though individuals are, he finds something in the angle of the jaw, the planes of the face, and the look in the eyes, that unites them.

> I see (he says) the American young man with a square jaw and heavy-set face, with a straight brow and unarched eyebrows. His cheek bones are high, almost Indian, his nose straight and short. A striking feature of the American type is the wholesomeness of his make-up. His lips are not loose or sensual. He has a finely balanced spiritual sense that expresses itself in the fine tracery of his face.

With these conclusions most Englishmen will agree, particularly with regard to the square, prominent chin and short nose. The Woodbury head, though it has something in common with Englishmen one knows, particularly countrymen, yet could never be mistaken for an English type.

CHAPTER 17

THE SCOTTISH-AMERICAN WAR MEMORIAL, EDINBURGH

> " To-day we commemorate the Great War with the figure of a common soldier —one youth separated from the thronging files of recruits pressing on from behind —one youth within sound of the pipes and drums and within sight of the old Castle on the hill—one son of Scotland from a mansion or a manse or a mine, from a farm or a factory, from a Glasgow close or an Edinburgh lane—it matters not. For he came from all these. He kept lonely company with his own soul in a tank or in a trench, on the sea or in the sky. And he went to his death alone."
> —*The Hon. A. B. Houghton, at the Memorial's unveiling.*

In England we have chosen to honour this representative man, his going forth and his subsequent endurance of death, in silence and, so far as a visible memorial is concerned, abstraction. Our way is well suited to our temperament, and turns our doubt of any sculptor's ability to represent our conception into the virtue of reticence. But the fact emerges that our doubt was all too well founded. No English sculptor has been able, nor even attempted, to represent the effect of that flash of lightning on Englishmen in 1914, though it was the most prodigious spiritual experience that our nation has ever had.

The subject was beyond the scope of our artists because it must be approached with a simpleness of heart that, talented and progressive as they are, they do not possess. One Englishman of genius alone, Sir Edwin Lutyens, was both artist and eternal child enough to express instinctively the ache of gratitude that is in us for what we symbolize in the Unknown Soldier—by means of the abstract proportions of the Cenotaph. And it remained for Robert Tait McKenzie to give the universal symbol human shape and temporal reality in such a way that the simple-minded may see in it their own lad who went away, even the manner of his going.

The memorial succeeds so well, where countless others have failed, principally in the choice of the sculptural moment and the simple intensity with which the sculptor has felt its implications. It is *The Call*.

What the principal figure represents instantaneously, the frieze develops in space and time. The inscription beneath it, taken from the poem *My Creed* by the late Alan Mackintosh, Lieutenant in the 5th Seaforths, who fell in 1916, expresses both

the intuition of the moment of call and the decision reached reflectively by the volunteers as they march along :

If it be life that waits,
I shall live for ever unconquered.
If death, I shall die at last
Strong in my pride and free.

Though sponsored by Scots and their friends throughout the States, the idea of the Memorial originated in the mind of John Gordon Gray, Past President of the St. Andrews Society of Philadelphia—a fine scholar and a strong influence towards the mutual understanding of the two nations—who unfortunately died before he could see the realization of his project. The scheme was conceived at a luncheon given in 1923 by Mr. Gray to Cameron of Lochiel. It was said that General Mangin, after the battle of Busancy, had been so moved by the conduct of a body of Scottish troops brigaded with his Frenchmen, that he caused a cairn to be built on the field. What the General had done after a single engagement, was it not fitting, Mr. Gray suggested, that the people of Scottish blood in America should do for their thousands of kinsmen, who had so carried themselves that all in whose veins ran Scottish blood could cherish a higher pride of race ? On Mr. Gray's death, in 1925, his old and close friend, Dr. Oberholtzer, the American historian and Secretary of the English Speaking Union, carried forward the project through many difficulties to its conclusion. The chair of the committee was taken by John Peter McBean, also a Past President of the Society, and invaluable service was rendered by John Gribbel, who, although not of Scottish blood, presented a few years ago the Glen-Riddell MSS. of Burns to the National Library in Edinburgh.

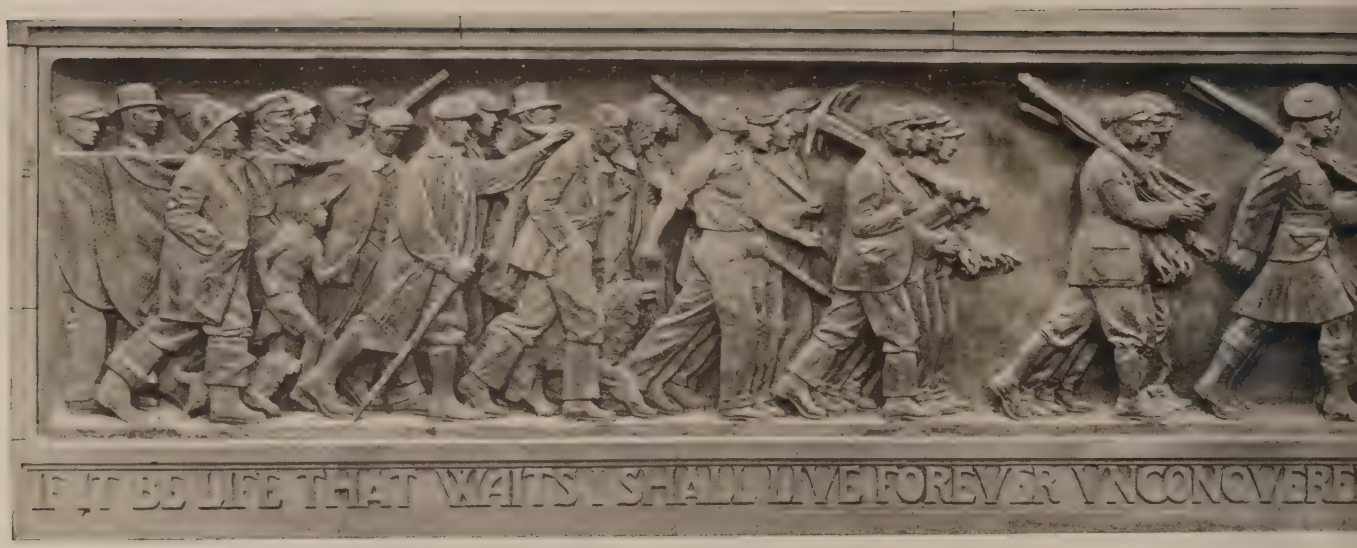
As a leading member, and at one time President, of the St. Andrews Society, the choice of McKenzie as sculptor of the memorial was inevitable. Indeed, it would seem that Edinburgh, Philadelphia and Tait McKenzie had long been destined by providence as instruments in the creation of this work. The sculptor's whole development had for twenty years been preparing him for this particular task—the representation in simple idiom of his Motherland's Call. Then, fate-directed, he moved from Montreal to Philadelphia, to the very hearth of emigrated clansmen, where those haunting lines of another nameless exile ring in some faithful hearts :

From the lone sheiling of the misty island
Mountains divide us, and the waste of seas—
Yet still the blood is strong, the heart is Highland,
And we in dreams behold the Hebrides.

The one man with the youthful Highland spirit and the unerring hand to conceive

THE SCOTTISH-AMERICAN MEMORIAL
EDINBURGH

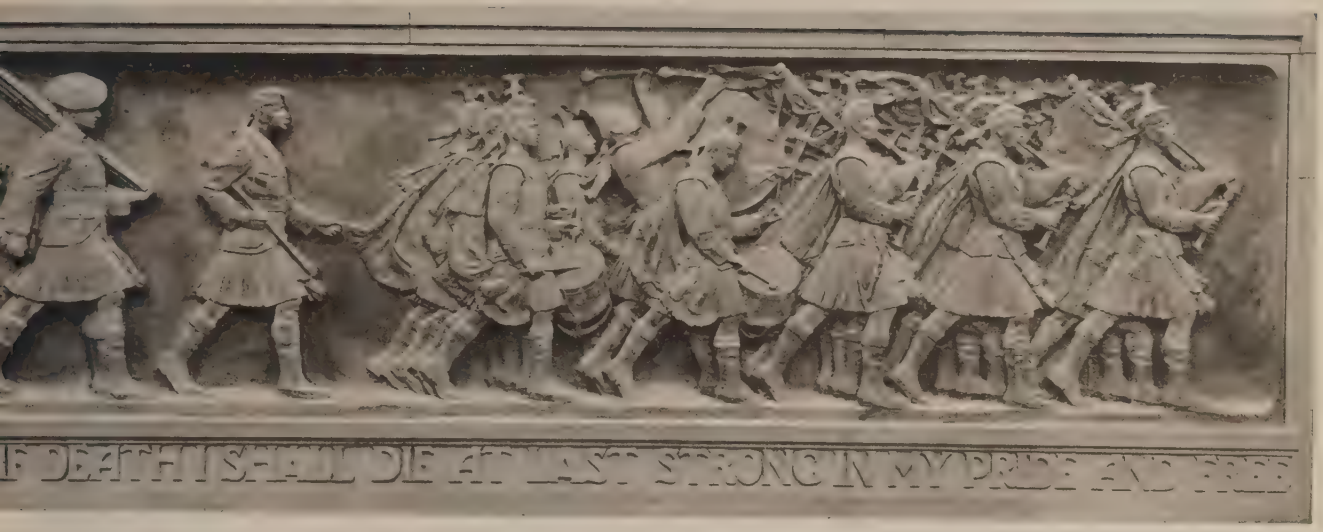
Central figure, "The Call." Bronze statue 8 ft. high. (1923-27)



THE SCOTTISH AMERICAN MEMORIAL. THE RECRUITING PARTY

GENERAL VIEW OF THE MEMORIAL

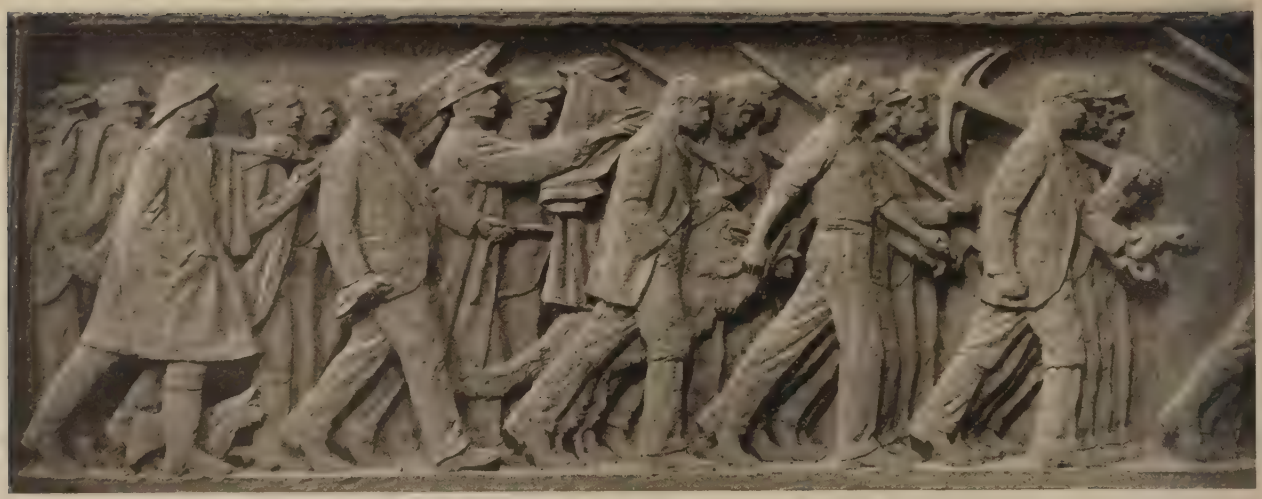
Reginald Fairlie, architect



Frieze in bronze, 25 ft. long

THE MEMORIAL IN PRINCES STREET GARDENS

Winter



FIRST MODEL FOR REAR SECTION OF FRIEZE

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PORTRAIT SKETCHES OF SCOTTISH TYPES FOR THE FRIEZE

The originals were chosen among men of the King's Own Scottish Borderers

and embody Scotland's response to the Call, thus found himself seated among those with the vision to commission the work.

After consultation with a Scottish Committee, consisting of the Duke of Atholl, Sir John Stirling-Maxwell, and Lochiel, the site was chosen in the summer of 1924. Lying in the gardens just below Princes Street and looking across the old bed of the Nor' Loch to the Castle Rock, a more suggestive site could not have been chosen, close by but apart from the bustle of the main street of the city, and dominated by the rugged heart of Scotland.

The lines of the memorial—a wall some fourteen feet high with a total length between its projecting ends of some fifty feet, in front of which rests the principal figure—were settled during this summer in collaboration with Mr. Reginald Fairlie, A.R.S.A. The stone chosen was the fine Craigleith, with its grey and buff colour tinged with red and purple, of which the New Town had been built. The quarries were believed to be worked out, but by another stroke of good fortune a small outcrop was found at Ravelston which yielded just enough and no more. This enabled sculptor and architect to relate the memorial materially to the city. In the spring of 1926 working models were sent to Edinburgh, where the sculptor revised and individualized many of the component figures during the summer, under the eye of very exacting critics—sergeant-majors of Highland regiments. The work was completed and cast in bronze in June, 1927.

The seated figure of a kilted youth, his rifle across his knees, has his gaze fixed intently on the castle on the rock. His uniform has no identifying badges and his sporran bears the lion of Scotland as its device. The pedestal, three feet high, is inscribed : " The Call, 1914. A tribute from men of Scottish blood and sympathies in America to Scotland. ' A people that jeoparded their lives unto the death in the high places of the field '—Judges v. 18."

I have, several times, stressed the simpleness of heart revealed by this figure, who is seen in the moment of spiritual resolve when material ties drop off as by a miracle. A touch of self-consciousness in the treatment would have made the figure distressingly sentimental, or have dried up his intense humanity. But McKenzie, approaching the task along his individual path, unperturbed by sophisticated qualms and restrained from undue excess of feeling by his innate classicism, succeeds in touching the deepest, purest springs of emotion. It is an achievement that demanded great sureness, not only of hand, but of soul. Only a courageous and essentially lofty mind could have shaped this lad's moment when the mystery of life and death was revealed to him.

The frieze, twenty-five feet in length and four feet high, shows a pipe band with twelve pipers, four side-drums, two tenor drums and a bass drum. The centre section contains a recruiting party headed by a captain, two files of men in uniform and one of men armed but in mufti. In the third section come the recruits—miners, farmers,

shepherds, clerks, fishermen, gamekeepers—all sorts and conditions of men drawn by the call of their blood and of the pipes, on the great adventure. The composition has a definite end in front, but at the rear, though the design has been completed, a suggestion of continuity into remoteness is skilfully given, both functions being performed by the fishermen's nets. The apparent length of the procession is also increased by a slight exaggeration of the perspective, very subtly contrived with four planes in a depth of two inches. Considerable undercutting has been used to give recession, particularly in the centre files. The composition is threaded through by various lines —the band is a series of intersecting curves, and the rear section has a series of flattened concentric circles with their centre just behind the ploughman. As we look, his heavy, sorrowful form gradually comes to dominate his companions and the whole frieze. The central section was carefully kept thinner and more open in content, and the ends richer, so as to frame the principal figure.

But complete unity is given to the frieze by its marvellous rhythm. It is a masterpiece of rhythmic movement subtly interpreted in accordance with the individual personalities. No better representation exists of the swinging march to the skirl of the pipes. Any one who has marched behind a pipe band, on looking at the frieze, can feel the thrill of pipe music and the swing of the kilt on the thighs. The sound-pattern woven by chanter and drone and drum is translated into an intricate flourish of pennons and plaids in the band, contrasting with the flat, almost Syrian, forms of the men. As the sound grows fainter towards the rear, and the figures represent the raw material, so the design—rigid in the trained files—becomes heavier and more inchoate. The procession displays, in fact, the emergence of order and pride out of chaos, a theme subtly worked out in various details of treatment.

The rear section contains a number of shrewd character studies. At the head of the column, the captain is the only individual personality—a good old officer rejoined, who was modelled actually from a sergeant-major of the old fierce type. The models for the troops were of the King's Own Scottish Borderers—men from Peebles and Selkirk, Hawick, Jedburgh and Kelso. In the dozen sketches illustrated one can distinguish the typical poacher, the canny mechanic, the Covenanter type, the Ayrshire ploughman, and the permanent private soldier. Then, in the crowd, there is an Ettrick shepherd with his collie, and next him a ploughman, heavy of gait and heart, whom the drover behind is jollying up. In front, as contrast, goes a seer of visions, ardent and exalted. In the rear come a ship's mate, a herring fisherman, a clerk.

The first and second sections of the frieze needed little alteration after the first model. The band, in particular, with its intricate flourish, has scarcely changed in a detail. But how much the third section has been worked up will be seen by a comparison of the completed state with the model. Two unnecessary diagonals have been eliminated, and the composition has been at once simplified and elaborated.

THE FRIEZE

The frieze is terminated by two pylons carved with the thistle by Alexander Carrick, A.R.S.A. Above the frieze are two intertwined wreaths in sunk relief, each containing a shield, one the St. Andrew's Cross, the other the Stars and Stripes—the only symbol of the memorial's origin.

Compared with the Scottish National War Memorial on the Castle Rock, that receives an endless stream of pilgrims on a summer's day, *The Call* is solitary. Loneliness befits him. And because the Scots come to him, not as at first in queues, but one by one, he has all the more been received into Scotland's heart. The following words by one of these friends of the lonely lad suggest how he appears to his countrymen. They were published in the *Sunday Post* on Christmas Day, 1927, and I am indebted to the writer, Mr. Norval Scrymgeour, for his leave to reprint them.

> To travel to Edinburgh in bitter weather for the express purpose of spending some silent moments beside the soldier statue in Princes Street Gardens may seem to some mere eccentricity of sentiment.
>
> That Dickensian spectacle of snow-clad Edinburgh, busy with Christmas shopping, was wholly delightful ; but it did not lift the queer dowieness that lay upon my thoughts. There was something I had to do ere I could enter into the jollity of that charming scene.
>
> Beside the wicket opening from the street into the whitely glimmering gloom of the Gardens I could imagine myself saying to a stranger, " I have to go in here for a little. I've to see someone. Will you mind my leaving you ? I want to be my lonesome."
>
> Not even the indescribably noble and pathetic Shrine at the Castle can touch the war-scarred heart of Scotland as does the figure of the well-set-up, bonnie soldier lad, bareheaded and solitary, sitting with his rifle on his knee, looking up to the Castle, listening and eagerly ready for " The Call "—the bugle clarion that summoned him to sacrifice.
>
> If ever sculptor's vision and skill made bronze to live, it is in that soldier figure all alone, though so close to the crowds that pour along the most beautiful street in the world.
>
> The frosty snow lay on his bare head, in his kilted lap and on the hands that grasped the ready rifle. Christmas had come to " our lad." It was bitterly cold where he sat ; but as I stood there beside him, I was aware of a warmth as of ten thousand Christmas fires in Scotland lighting the faces of those he had loved, and who loved him and who care for him now more than ever.
>
> Was it only fancy on my part that he knew I was there and was glad that I had come ? It was no mere bronze that moved me. The sculptor has symbolized Scotland's young soldier manhood in a family portrait, and the portrait comes to life in the experience of every Scot who sees it. The bareheaded lad sitting there becomes the lad that went away from ten thousand Scottish firesides, and to

thousands of them he never returned. Only the poor earth-grubbing materialist says our lad is dead. There is no such thing as death, and the meaningless, crape-clad world should be abolished.

It was no fancy on my part that, as I stood beside the bronze portrait of our soldier lad, a living personality impressed my own. I was not in the presence of the so-called dead, but in the company of the living. I knew what Tennyson meant when he wrote :

They do not die,
Nor lost their mortal sympathy
Nor change to us, altho' they change.

It was Christmas. Our lad was no longer listening for the call to battle. That terrible time seemed far away. I felt that beyond the frowning Castle rock and the hoary, snow-capped buildings on its summit he was seeing, not strange and frightful things of war on far fields, but familiar, kindly things of home—the fireside of his boyhood and the faces that made it dear to him.

He was seeing home, and hearing its voices. The call that came to him now was the old, heartening call of Christmas.

With a salute I left him, looking and listening—the snow on his bare head.

CHAPTER 18

WOLFE

WOLFE was more than a brilliant soldier, more even than the hero-mystic of every schoolboy's imagination. To quote the Prince of Wales' words, spoken at the celebration of the bicentenary of his birth in 1927 : " It is rather as a pioneer, a creator, than as a soldier, that we think of him now. There are, in this Empire's history, a few names that are imperishably associated with certain parts of our Empire, and it is impossible to think of Canada without thinking of Wolfe. That first glimpse of Quebec inevitably brings him to one's mind."

Wolfe, besides being a supremely efficient soldier, was the seer of visions who, amid the routine and excursions of a campaign, could see the distant future unrolled, and could write to his mother :

> " North America will some time hence be a vast empire, the seat of power and learning. There will grow a people out of our little spot, England, that will fill this vast space. . . ."

This is Wolfe's significance to Britain and Canada to-day : the visionary to whom the infinite happiness was given to die in the moment of his vision's dawn. And it is as the visionary in the moment of resolve that McKenzie has presented him in his statue.

In his athletic sculpture, in his Benjamin Franklin, and in his war memorial at Edinburgh, McKenzie has shown how the moment of resolve is, both spiritually and sculpturally, the significant moment. I quote what follows from the sculptor's own analysis of the moment he has chosen to portray :

" When was the Battle of the Plains of Abraham won ? The official date is 13th September, 1759, but was that the real moment of victory ? Francis Parkman, writing of Wolfe, says that on 10th September, ' landing on the south side a little above Quebec and looking across the water with a telescope, he descried the path that ran in a long slope up the face of the woody precipice, and the cluster of tents at the top.' What thoughts passed through his mind as he stood there, telescope in hand ? Another historian, William Wood, puts them into words.

" ' He stood at Etchemin on the South Shore, and looked long and earnestly through his telescope at Foulon Road, a mile and a half away, running up to the Plains of Abraham from the Anse au Foulon, which has ever since been called Wolfe's Cove.'

" The Plains themselves formed a perfect field of battle for the well-drilled regulars. He knew that the Foulon road must be fairly good, because it was the French line of communication between the Anse and Beauport Camp. The nearest part of the camp was only two miles and a quarter from the cove, as the crow flies, but between them rose the tableland of the Plains, three hundred feet above the river. A surprise at the Cove might not be found out at the camp too soon. . . .

" The French, he knew, expected to be attacked at one end or the other of the lines, and that no one expected an attack in the centre between these two points. In this he was wrong, for one man was thinking, and never stopped thinking, about it until he died, and that was Montcalm.

" On the fifth he had sent a whole battalion up to the plains. On the 7th Vaudreuil ordered them back to camp. ' The English haven't got wings, they can't fly up to the Plains,' he said. On the 12th Montcalm again ordered the battalion up, and Vaudreuil again countermanded it. ' We'll see about it in the morning,' he said.

" Wolfe saw through his telescope that the regiment had been taken away. Now he gave up all other plans of attack, and decided on his own. This is the moment chosen for the statue. The moment when the great decision was made."

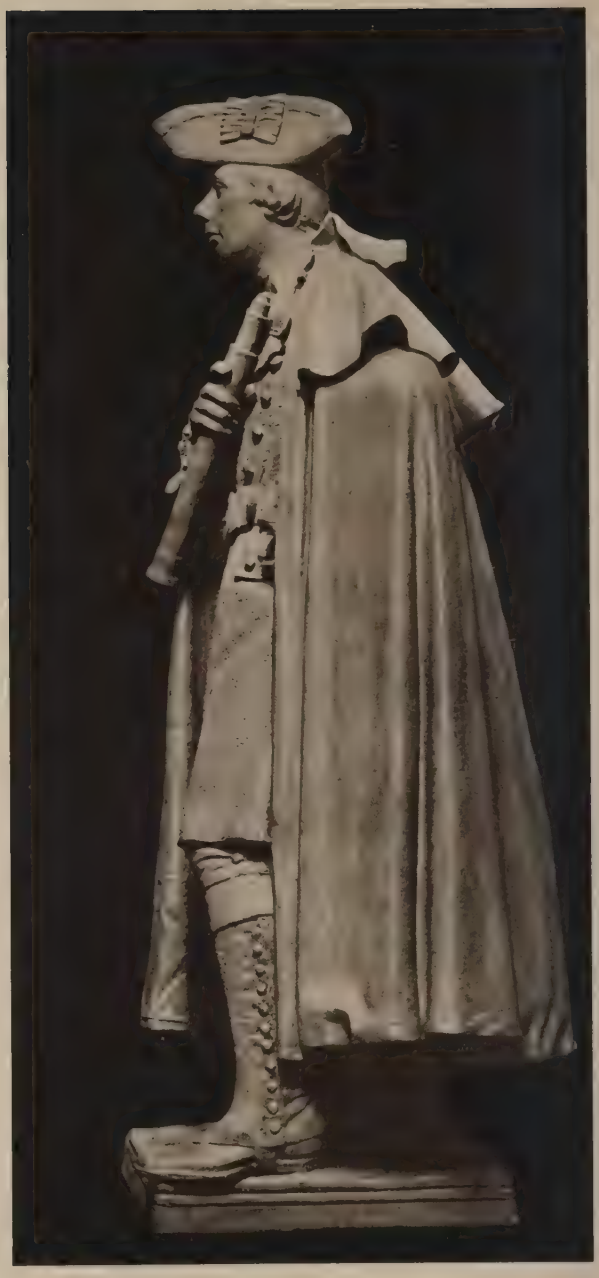
The site chosen at Greenwich is on the crest of the ridge, above the Hospital. The monument will be seen up the main north and south avenue running up through the park from the Hospital, and forms a point on the skyline to Blackheath Avenue approaching the position from the rear. From his pedestal Wolfe will survey the most famous prospect in England, the highway of Britain's sea-bound commerce winding at his feet past Inigo Jones' and Wren's far-spreading Hospital buildings.

It was to Greenwich his body was brought, and it was near by that he lay in state in his mother's home, McCartney House, till he was buried in the family vault at St. Alphege under the hill.

The site is a magnificent one, fully worthy of that genius of thirty-two who, although by his death he created the greatest Dominion of Britain beyond the sea, has received no memorial in the least commensurate with the Empire's debt to him. There is, of course, the fine oratorical monument in Westminster Abbey, by Joseph Wilton, on which Canadian regiments deposited their colours during the Great War. At Westerham there is Quebec House, now called after Wolfe, who spent much of his youth there, and on the village green there is Derwent Wood's spirited figure of him leading his army into action, but it remained for Canadian genius to make his memory secure for all time.

This statue was made possible by a fund collected in Canada twenty years ago for a memorial to Wolfe in London. The scheme fell dormant, and the money lay in a Canadian bank until the celebration of the Diamond Jubilee of Canadian Federation in 1927. Through the efforts of Sir Campbell Stuart and Dr. J. Clarence Webster the project was revived, the Canadian High Commissioner in London, the

McKENZIE WORKING ON THE STATUE OF WOLFE
TO BE ERECTED IN GREENWICH PARK, LONDON



(i) MODEL OF THE WOLFE MEMORIAL
A. S. G. Butler, architect

(ii) *The head as it will be seen from the ground*

(iii) *Left side of the figure*

Honourable Peter Larkin, headed the committee, and Tait McKenzie was commissioned to model the statue. After six months' reading and study the first sketch was completed in the spring of 1927, and the long series of negotiations began that accompany the erection of any public work.

The sketch and, later, the three-foot working model of the figure were passed without debate, but the site and the setting and the pedestal were the subject of controversy with the Office of Works and the Fine Arts Commission, in which both sculptor and the long-suffering architect, Mr. A. S. G. Butler, were involved for nearly two years.

The first change from the original sketch showed Wolfe on a tall column. The second scheme showed a terrace terminating Blackheath Avenue, the figure on a low pedestal facing the river. The third showed a sixty-foot obelisk, sixty yards back from the original site, the figure standing in front of it on a low pedestal facing south. The final design, passed by all the committees concerned and approved by His Majesty, as Ranger of the Royal Parks, shows a pedestal on the same lines as the original sketch but taller and more imposing, the entire height of the pedestal and figure being 27 feet. The intimate character of the statue is somewhat lost by its being perched up so high, although the long lines of the cloak were modelled with the thought that the statue might be silhouetted against the sky. Indeed, McKenzie makes an impressive figure of "the little red-haired corporal." One hand is on his hip as he is shown in the drawing by his aide-de-camp, Captain Harvey Smith, his telescope is in the other. He gazes, straight before him, abstracted, motionless, considering each phase of the attack on the heights across the water. About him is thrown his ample cloak—reposing now in the Tower of London. Its long folds emphasize the figure's immobility, and make of the figure a large compact form the outline of which carries up the lines of the pedestal on which he stands.

The face gives the impression of being both a faithful and a penetrating likeness. Much material exists for its reconstruction—several of his officers having drawn him as he actually waited before Quebec, and many artists in England before and since. These McKenzie has closely studied, particularly the sketches by Captains Harvey Smith and Townshend. Wolfe's outstanding quality was an eager alertness, openness of mind and eye and heart. There can be no doubt that this mobility of wits was reflected in his expression. Once again McKenzie has been able, with every show of probability, to reconstruct an expression revealing a great man's spirit. There are in this face of Wolfe all the peculiarities preserved in the portraits, and in addition the alertness, the vision, and the resolution revealed in his life. Here is a man whom we can easily imagine the idol of his "brother soldiers," as he would call them; the romanticist who would rather have written *The Elegy in a Country Churchyard* even than take Quebec, and the seer who could picture learning and power blossoming in the forests that surrounded him.

The statue is some ten feet high, but the lofty pedestal imposed on it by the Fine Arts Commission will not make its facial expression, from which a great deal of its significance proceeds, any easier to see. It is hoped that the monument will be unveiled in 1930, at which ceremony the descendant of Wolfe's " brother soldier," le Marquis de Montcalm, has promised to assist.

PROFILE OF THE HEAD *Wolfe Memorial, Greenwich*

GEORGE WHITEFIELD
Bronze, 8 feet high. (1913-1919)

Dormitory Triangle, University of Pennsylvania

CHAPTER 19

THREE PORTRAIT STATUES

George Whitefield

This Heroic statue was commissioned in 1914 by Methodist alumni of the University of Pennsylvania, in the Dormitory Triangle of which it was dedicated in June 1919. Thus, in order of execution, it immediately follows the Franklin Memorial, to which it is allied in several ways. Whitefield graduated in 1736 at Pembroke College, Oxford, and became an early and zealous advocate of higher education in the American Colonies. The Charity School of 1740, the beginning of the University of Pennsylvania, was a fruit of his ministry. The chapel built for him at Philadelphia in 1740 was, in fact, the scene of the University's foundation, in which Franklin, who was his friend, took so important a part.

McKenzie has made the best use he could, not only of the more voluminous clothes of the period, but of sculptor's licence. The two other men commemorated by statues to be described in this chapter wear robes nearly as voluminous, but not the garment of romance. Both are seated soberly as it were at their desks, for unfortunately at least a century has to elapse before a man's memory can be crystallized into an attitude. Whitefield, on the contrary, stands, as it has been said, " reaching forth a Jove-like hand with which to pulverize his theocratic enemies in the Episcopal trenches." If McKenzie sought to put in his statue of the great preacher " the dynamic force of the man," he has certainly succeeded. The expression, the attitude, make of him an embodiment of life-force, and the statue is both eloquent and convincing.

For once McKenzie has chosen a sculptural moment of arrested movement ; has, in fact, essayed the baroque. There was a hint of baroque in the swirl of Franklin's long coat as he strode upon his way. Whitefield's draperies billow with the exuberance of eighteenth-century verbosity (Plate 74).

Work was begun on the first sketch when McKenzie was awaiting his commission in the army in London. He had the use of John Sargent's studio in Fulham, and of a gown of his draped on one of his models. The sketches were sent to America, but further work on the statue had to be delayed till after the end of the war.

A rather ridiculous incident is associated with the exhibition of the statue before it was placed on its pedestal—an incident that, oddly enough, repeats an episode in Whitefield's career. The great revivalist was refused a preacher's admittance to a

church in London by the bishop, and also to one in Bristol by the chancellor of that diocese, on the plea that the church was too small—in other words because the ecclesiastics of the time suspected that Whitefield was too big. The reason given was that the crowd attracted by the evangelist might spoil the pews.

The British ecclesiastics' ban on Whitefield himself was extended by the jury of the Pennsylvania Academy of the Fine Arts to his statue, after having invited it, the official reason for its rejection being its " unusual proportions and weight and the possible danger to the building if it were to be moved in." As it was subsequently exhibited at a one-man show in a smaller building that had no elevator, whereas the Academy not only possesses an elevator for exhibits but contains several permanent statues of no less weight which are continually being shifted, the jury's attitude aroused considerable gossip at the time. The incident is an amusing repetition of history, for it was thought by many that owing to the statue's dramatic force, the jury was probably wise in considering that it would dominate the rest of the exhibition.

Dr. Edgar Fahs Smith (Plate 75)

The former provost of the University of Pennsylvania was not only a beloved figure in Philadelphia, but a distinguished scientist. He conducted important research in electro-chemistry and the chemistry of tungsten, which resulted in his invention of the tungsten filament lamp now in general use. He is remembered with affection by older men of this generation as one who knew every student by name, and who was never too busy to help them in their troubles.

The commission for a statue of him was given to McKenzie by John C. Bell, one of the trustees of the University. Dr. Smith is represented seated in an eighteenth-century Master's chair presented to him by former students. On his right stands a carboy on which can be seen Dalton's symbols as if in blown glass. On the other side of the chair is a pile of books bearing the titles of Dr. Smith's principal contributions to science and the history of chemistry, and crushed by his left foot is a monster signifying Error.

The statue is an admirable example of portrait work, avoiding both excess and banality. The academic robes are placidly yet well defined, whilst there is shrewd characterization in the face.

On the base is inscribed, beneath the name, " Provost 1911-1920. Vice-Provost 1898-1911. Teacher. Investigator. Friend."

Dean West (Plate 76)

After Woodrow Wilson, Andrew Fleming West has exerted a greater influence on American education than any other Princetonian. Princeton itself as we see it to-day is in a great measure his creation. There is a suggestion of the Roman senator

DR. EDGAR FAHS SMITH
Bronze, 8 feet high. (1926)

Campus of University of Pennsylvania

DEAN ANDREW FLEMING WEST
Bronze, 8 feet high. (1925-1928)

Quadrangle of Graduate School, Princeton University

in McKenzie's statue of him, seated in the quadrangle of the Graduate School which is his greatest material contribution to the College. The suggestion is not inappropriate. Dean West is a great humanist, one who may not unworthily be placed in the same line that reaches from Jowitt back to Erasmus and the giants of the Renaissance. His principal scholastic publications include editions of the plays of Terence, Richard de Bury's *Philobiblon*, and Alcuin's Latin Grammar. It was the Roman spirit as displayed in relation to the world as he knew it that most appealed to West as scholar and, later, as champion of classical education.

For nearly thirty years he has been an international figure in the world of education. In 1902 he was President of the American Philological Association, and received an Honorary D.Litt. degree at Oxford. He was Chairman of the American School of Classical Studies at Rome, 1901-1913; President of the American Classical League, 1919-1926; and a Vice-President of the Classical Association of Great Britain.

At Princeton this same conception of education as providing a rich background to life rather than immediate means for professional success, impelled him to sustained efforts for the beautifying of the University and the deepening of its effect on students. "For when one gets the student," he once said, "in an atmosphere he loves, the very joy of surroundings that keep him buoyant means doubling and trebling his power." To this end he made a study of the universities of the Old World: on the one hand the level of general culture that they demanded before allowing specialization, and on the other their organization, architecture, and scenic settings. This resulted in his devoting his imagination to Gothic architecture and to planting and landscape gardening at Princeton, producing what has been humorously described as a "country club atmosphere," and to the building of the Graduate College, of which he became Dean. This charming building, designed by Ralph Adams Cram, provides amenities similar to those of the residential colleges in English universities, but for graduate students.

Many stories are told of this great humanist's often disconcerting humour. As a formal orator none can cut more perfect cameos of English or Latin speech. His conversation, on the other hand, is apt to be startlingly colloquial, and pomposity in any form has often provoked his chastening powers as a satirist. This underlying whimsicality always has the force of the unexpected, coming from a man outwardly sedate and, in appearance, so impressively academic.

It is this outward, official, character that is perpetuated in McKenzie's statue of him. He sits, in a specially designed Gothic chair, the linenfold panelling of which repeats the decoration of Proctor Hall near by, on a terrace crossing the quadrangle of the Graduate School: a massive form, surmounted by a head as massive, presiding over the genial institution that owes so much to his vision and energy. At his own request the pedestal, designed by the architect of the buildings, was kept low, so that

in bronze as in the flesh he will continue to be a companion to his students rather than a master.

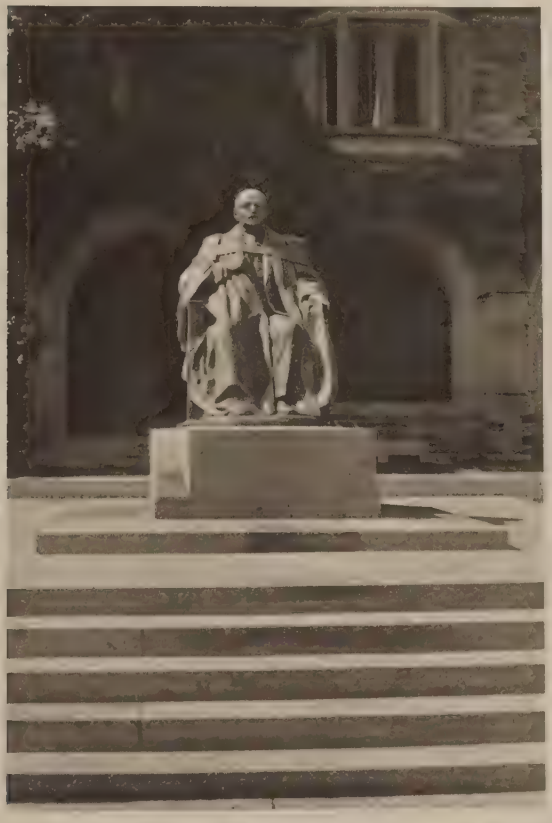
The statue was commissioned in 1925 by William Cooper Proctor, the donor of Proctor Hall at the University. The sittings were given in a barn used as a studio by McKenzie at his summer home at Ipswich, Mass. He describes his recollections of the sittings as of " delightful visits flavoured with the aroma of a plentiful supply of cigars." Though McKenzie owns himself as having been perplexed by his sitter's many-sided personality, a warm friendship developed. In this particular setting it is appropriate that the Dean should have been commemorated as *pius fundator*, pugnacious in the cause of the humanities, serene in their contemplation. For those who know what the official cloak conceals, the features, faithfully recorded, will provide the key to the inner man. For all, the many unexpected glimpses of the statue down corridors converging on the quadrangle will add the reflection (if Wren's epitaph in St. Paul's Cathedral may be adapted), " si inscriptionem requiris, circumspice."

The actual inscription is :

ANDREW FLEMING WEST

First Dean of the Graduate School

1901-1925



THREE VIEWS OF THE DEAN WEST STATUE

Showing its setting in the Graduate School founded by the Dean

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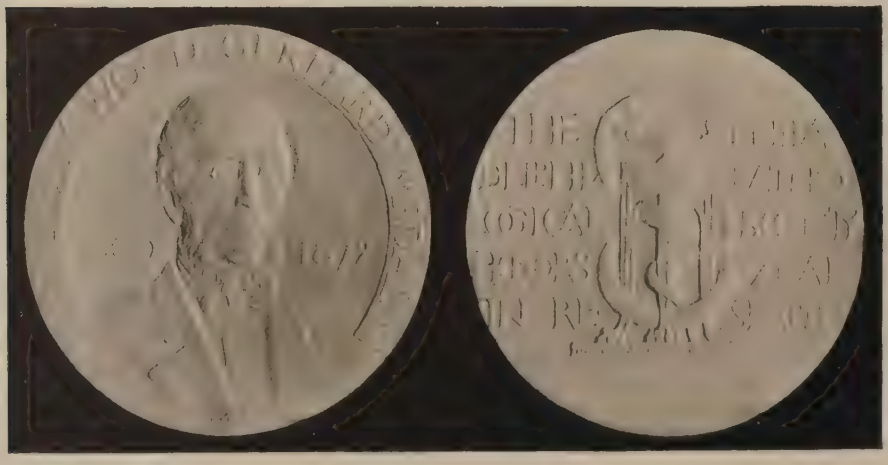

i. MEDAL OF HONOUR FOR FRANKLIN INSTITUTE *3 in. (1914)*
ii. CHANCELLOR'S MEDAL, UNIVERSITY OF BUFFALO *3 in. (1925)*
iii. THE GERHARD MEDAL *2 in. (1925)*

PART III

PORTRAITS AND MEDALS

CHAPTER 20

REDUCED MEDALS

The medal, faithful to its charge of fame,
Through climes and ages bears each form and name ;
In one short view, subjected to our eye,
Gods, Emperors, Heroes, Sages, Beauties lie. POPE.

IN an eighteenth century gentleman's library it is inevitable to find *Pinkerton, On Medals*, for, as the author explained, " the amusement arising from medals is so common and universal that we meet with few people who have not formed a little collection of some kind or other." Those who turn the crackling pages of the portly volume—" this little essay " which the modest old numismatist assures us " was begun as a mere amusement and relief from idleness "—find themselves initiated into the pleasures of a cult once fashionable, but now passed over by most collectors. From the opening chapters of Pinkerton we soon catch the fascination that medals—that is, coins as well as medals proper—exerted over an age preoccupied with the classic and renaissance cultures. That on the " Connexion of the Study of Medals with the fine arts of Poetry, Painting, Sculpture, and Architecture," and that on " The various Sources of Delight and Amusement arising from it," conjure up a pleasant picture of bewigged connoisseurs poring over a " cabinet." In medals, Pinkerton explained, " Lawgivers, monarchs, warriors, authors, all pass, as in a fairy review, before us."

After Pisanello to all intents founded the medallic art in the fifteenth century, two methods of production were used, to which a third has been added in modern times. Pisanello, and all his great successors, made a wax model from which a certain number of medals could be cast. The traditional practice had been the method of the coin engraver, by which an engraved die produces the medal direct. By this process a much larger number of medals can be struck. But finer medals, though fewer, have always been produced by the casting process than by striking.

The modern method is in some ways a combination of both old ones. But its most important contribution is the process of reduction. Modelled on any scale, the

artist's model can be automatically reduced to any size. The Janvier reducing machine has produced a distinct school of modern French medallists, of whom the foremost are Charpentier, Dupuis, Vernon, Roty and Chaplain. But though modelling on a large scale makes it much easier for the artist, he has to bear the results of reduction continually in mind, so that it is customary for him to work with a reducing glass. When the relief is reduced, a steel hub is made—a positive. From it a die (a negative) of soft steel is taken, which is then hardened. If, with the striking of many medals, a die cracks, a new one can be made from the hub. In struck medals the lower the relief the better the result, or else as many as six strikings may be required to get a good impression.

McKenzie's earliest attempts in sculpture were reliefs and portrait plaques of his friends, some of which were reduced to medal size. He has thus had thirty years' experience of the technique. The official medals to be alluded to in this chapter were all struck by the reduction method, the earliest one, for the Franklin Institute, having been commissioned in 1914.

In all will be seen a fine sense of medallic design derived from the great medallists of the Renaissance. Utmost attention has been given to lettering, and to the pleasing arrangement of the symbols on the reverses. Indeed, in these there is often a charming play of imagination which the obverse, if it is a portrait, naturally admits of in less degree.

Medal of Honour for Franklin Institute (Plate 78)

Struck by the Mint of Philadelphia in gold 999 parts in 1000 pure, this medal is only given to individuals of the greatest distinction in science, among the few recipients having been Edison, and Parsons the inventor of the turbine. It may be safely said to be the most prized medal in the scientific world.

The head of Franklin is taken from Sully's drawing of the Cerrachi bust of Franklin, the original of which is at the Franklin Institute in Philadelphia, an institution that traces its origin back to Franklin himself, and incidentally possesses amongst other relics of him his earliest electric apparatus. The medal was founded by Samuel Insull of Chicago.

The reverse shows a sprig of laurel behind a label to contain the name of the recipient. The lettering is incised so that the incised name will be similar.

Chancellor's Medal, University of Buffalo (Plate 78)

Founded in honour of Chancellor Charles P. Norton, whose head is borne upon the obverse, its arrangement—the head resting on the University seal and a scroll—is an original treatment of a conventional subject. The medal is awarded for signal public service—its first recipient having been Bishop Charles Henry Brent, for work on the International Drug Control, 1925.

MEDALS OF HONOUR

The Gerhard Medal (Plate 78)

A descendant of the great pathologist, William Wood Gerhard, presented this medal to the Pathological Society of Philadelphia, to be awarded for services to pathology. Its first recipient was William Welch of Baltimore, Dean of American Pathologists. The head and shoulders of Gerhard make a pleasant low relief on the obverse. The reverse is one of McKenzie's most successful designs. It consists of a tripod surmounted by the lamp of science, with a serpent—symbol of medicine—entwined about the tripod's legs. The pattern of intersecting straights and curves is charming.

In the lettering of a medal the greatest difficulty is often found in adapting the legend to the space available. This difficulty has been surmounted in this case by interlocking the letters. By the only criterion for this practice—to wit, legibility—its use here is excellent.

American Legion Medals (Plate 79)

In 1922 the American Legion decided to extend its activities from the care of ex-service men to the encouragement of good citizenship in the rising generation. McKenzie was consulted as to the appropriateness of issuing a medal to school children to encourage the development of such qualities. These two medals were the result, one for boys and one for girls.

The boys' award has on the obverse a well-knit design of a soldier and sailor back to back in an attitude of defence, and beneath them the motto of the U.S. Marines, *Semper Fidelis*. The reverse consists of the badge of the Legion with rays emanating from it. Above it is a label, enumerating the qualities that the award is designed to encourage, which is surmounted by an eagle displayed. A large number of these medals is distributed annually to the schools.

The girls' medal was instituted as a result of the success that attended the boys' award. The obverse bears a design of a girl and the American flag. The reverse is the same as that of the boys' medal, except for the qualities enumerated.

The Longstreth Medal (Plate 79)

Awarded by the Franklin Institute for inventions. On the obverse is shown the head of the donor, Edward Longstreth, on the reverse a tree of knowledge. An amusing incident is connected with the original design for the reverse, in which one of the apples was seen lying on the ground—referring, of course, to Newton's apple and the law of gravity. It had to be removed, however, because it was pointed out that Newton's achievement was a discovery, not an invention.

CHAPTER *21*

CAST MEDALS

THE medals illustrated in this chapter draw attention to a charming side of life in a great American city. Philadelphia is not unique in the number of its private societies, but it must be almost alone in possessing the lively communal appreciation of art evidenced by the quality of the medals that those societies have commissioned. The modern club-with-a-purpose (to distinguish it from the purely social club) is something like the gilds of the Middle Ages. It is rather curious that, even in Nuremberg and Augsburg, the homes of metalwork and of the gild-system, few if any medals seem to have been struck in connection with the gilds. Apparently the medal was still conceived to be the token of individuals, as its ancestry suggests it to have been. Although Pisanello is regarded as the father of medals, the making of commemorative pieces, coin-like in appearance but not intended for circulation, goes back to the Greeks. The Romans adopted the practice and, particularly in the fourth century, made medals of considerable value and in large numbers. Moreover, during the early part of the fifteenth century medals of a sort were made in Germany and France quite independently of Italy. But in all cases the occasion for medals was either a national, or a personal, circumstance.

The claim of Pisanello to be the first medallist is put *hors concours* by his also being the greatest. He stepped in one stride to a complete mastery of the medium. Though individuals such as Niccolò Fiorentino and Pier Jacopo L'Antico produced designs of a sweeter grace, no medallist has consistently rivalled Pisanello's sense of the plastic in medal-design.

What strikes one at once in McKenzie's cast medals is that they have been *modelled.* There is about them a similar feeling of broad plasticity, although in lesser degree, as is seen in Pisanello's work. The medals already described, being reduced from larger originals, lose much of the plastic feeling which the touch of the modeller's finger imparts to direct work. But by the old method he has to work in the same circumscribed area (in most of these cases a diameter of 4 in.) as the medals themselves. The result is a direct transmission of the artist's impulse when modelling, and a literal reproduction of his technique. In nearly all McKenzie's medals there is a liveliness of the imagination, and a freedom, that are most refreshing. To him the medal is at least a living medium of expression. He is undoubtedly helped by these cast medals being, for the most part, for semi-private or light-hearted occasions. A medallist cannot

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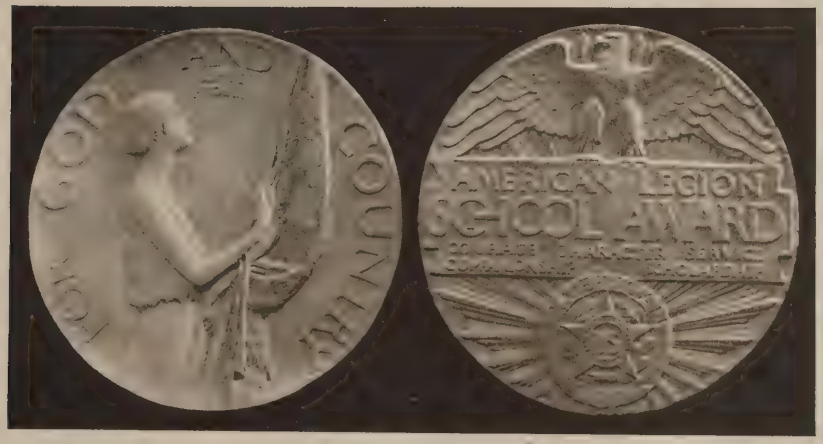

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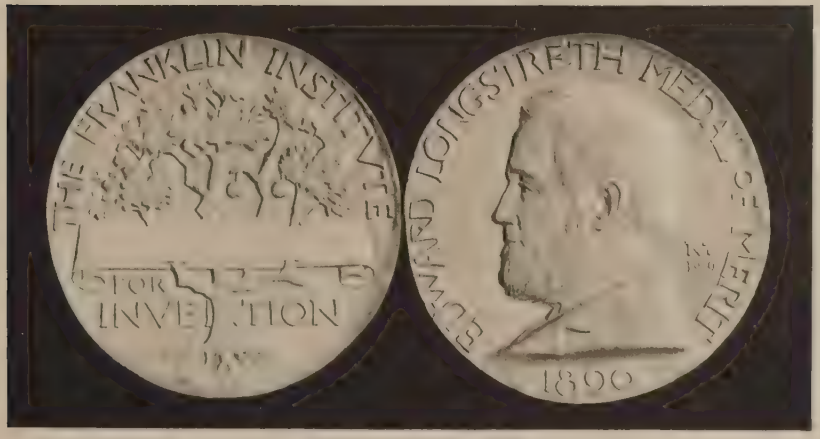

i. AMERICAN LEGION MEDAL. SCHOOL AWARD FOR BOYS 2½ *in. (1922)*
ii. AMERICAN LEGION MEDAL. SCHOOL AWARD FOR GIRLS' 2½ *in. (1925)*
iii. THE EDWARD LONGSTRETH MEDAL OF MERIT 1¼ *in. (1920)*

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i. FENCERS' CLUB OF PHILADELPHIA MEDAL — *4 in. (1914)*
ii. PHILADELPHIA SKETCH CLUB MEDAL — *4 in. (1921)*
iii. ÆSCULAPIUS MEDAL — *3 in. (1923)*
iv. THE LENAPE CLUB MEDAL — *6 in. (1921)*
v. "THE THREE HOURS FOR LUNCH CLUB" MEDAL

(except in Ireland) be amusing with, say, a coinage. And medals for public occasions need a loftiness or abstraction of subject that rarely stimulates the artist to more than a perfunctory effort. In medals of this friendly nature, fineness of detail would be apt to be out of place. It is nevertheless curious that, in the Aesculapius medal, so finely conceived in design, and a medal that is for a public purpose, the locks of the hair are not more incisively defined. The truth seems to be that, in a cropped age, our artists have lost interest in the arts and intricacies of coiffure, for one rarely sees nowadays a brilliantly sculpted shock of hair, each lock straining like a serpent, or even a vital beard.

One of the pleasantest of McKenzie's club medals is that for the " Three Hours for Lunch Club," a genial institution founded by Mr. Christopher Morley to counteract the lure of the drug-store. Writing recently in the New York *Saturday Review*, Mr. Morley recalled that the Club has been described as " the world's most civilized institution." In the City of Hustle, the Club was founded primarily to encourage a leisurely mid-day meal, for choice in some corner comparatively remote from progress, where artists and writers who relished the conversation of Bohemia could forget that time is money. The medal bears the Club's symbol—the sun in splendour over the fore-yard, with a flag adorned with three hour glasses. Beneath the Club's motto is *Tres horas non numeramus nisi serenas*. It is signed with his usual monogram, R.T.M. *fecit*, and the date. The design is an amusing pattern of intersecting lines.

An analogous medal is that for the Lenape Club, a body composed of members of the Faculty of the University of Pennsylvania. The design consists of a turtle—the totem of the Lenape Indians, who were the original inhabitants of Philadelphia—the tribe's pictograph incised on its shell, which may be freely interpreted, " We are the people and there are none like us." There is a pleasant roughness in the modelling of the medal that is appropriate to the primitive origin of its subject. This medal is hung about the neck of each new honorary member on his initiation.

The same quality, used with excellent effect, appears in the medal for the Philadelphia Sketch Club. The relief is high, the modelling summary but sure, and the design is full of vigour. In many respects this is the most successful of this class of medals—not least because, with the nude human form, the modeller is in his element.

The Aesculapius medal was founded by Dr. Edmund Krumbahr to encourage application among the senior medical students of the University of Pennsylvania, and is awarded annually. An unusual feature of the design is the full face view of the head. In portrait medals, a profile is almost invariable. But in a medal of this type, in which no likeness is aimed at, the front face gives an opportunity for more original treatment. The head portrayed is a noble one, framed in copious hair. The locks, as already observed, are kept indistinct, so that, although a more spirited treatment of them might have been more interesting, the features dominate the countenance as a

whole. The motto ΙΗΤΗΣΕΩΣ ΕΝΕΚΑ may be translated "For Diligence in Research." It is signed with the monogram R.T.M. and the date.

The earliest of these cast medals is that for the Fencers' Club of Philadelphia, modelled in 1914. An interesting design is formed by the hilt of an Italian rapier.

A medal of Walt Whitman, five inches in diameter, was modelled for the Franklin Inn Club, and one hundred copies were cast for distribution. In this he has radically departed from the usual style. The outlines are lost in the background, the head emerges without the aid of definite boundaries. The effect depends on the justness of the relief, thus following the school formed by Ponscarme and carried on by Yencesse. The soft hat and flowing beard of the poet lend themselves to such a pictorial treatment, which must be looked upon as more or less of an experiment.

CHAPTER 22

PORTRAITS, PLAQUES, AND MEDALLIONS

DURING nearly thirty years Tait McKenzie has been modelling portrait reliefs, for the most part in medallion form. There are some ninety portraits recorded in his list of works, excluding tentative works before 1902, and distinct from medals and small reliefs of athletic or other subjects. The majority have been modelled in sizes varying from 9 inches to 18 inches diameter, and often cast in that size, though reduced reproductions have in many cases been made of them. This prolific output is of great interest if only for the record it constitutes of remarkable men and women who have from time to time crossed the sculptor's path : poets, writers, actors, artists, doctors, musicians and statesmen, Canadian, American and British. In treating of some of the more outstanding portraits, they may for simplicity be grouped together according to their originals' walk in life.

But the subjects of the reliefs are far from constituting their only importance. Artistically they form the background to McKenzie's more important work as a sculptor, the low relief from which, as it were, his figures in the round detach themselves, springing into completer life. It would be interesting, too, to regard this thirty years' output of reliefs as a stream connecting the various stages of his development. But when we examine the reliefs chronologically we cannot but be struck by the remarkable consistency of their nature. There is little to distinguish the treatment of the earliest medallion illustrated—that of the poet Archibald Lampman, executed in 1903 (Plate 84, i)—from that of the latest, the well-known American actor Walter Hampden, modelled in 1928 (Plate 81, v). The modelling has increased in vigour and subtlety, and fine lettering has come to play an important part in the design. In the larger reliefs, such as that of Sir William Osler, 1923 (Plate 82, i), the beauty of the design is clearly the work of an experienced artist. Yet the exquisite modelling of the child reliefs, 1906 (Plate 86) is unsurpassed in later work. Of McKenzie's relief work as a whole it may be said that it shows an adroit and effective management of planes, with a degree of salience that at times is astonishing. The portraits themselves are said to be excellent likenesses, and they clearly display a shrewd but always kindly insight into personality.

PORTRAITS, PLAQUES, AND MEDALLIONS

Artists (Plate 81)

The central plaque represents Joseph Pennell, the celebrated friend and biographer of Whistler, and a black-and-white artist of great power. In Philadelphia, his native city, his reputation as elsewhere is that of a caustic wit, amusingly alluded to in the plaque (modelled in 1919) by the presence of a wasp. In contrast is seen the genial face of the painter John McLure Hamilton (1919). His somewhat Mephistophelian regard has earned for him the sobriquet of "the smiling sage." His portraits have been well known in two continents for many years, among them several of Gladstone, one of which is to be seen in the National Portrait Gallery, London. The medal of Sir Johnstone Forbes Robertson as Julius Caesar in Shaw's *Caesar and Cleopatra* (1907) is modelled with the delicate finish characteristic of the earlier reliefs. The great actor's sensitive features are well defined, and there is considerable subtlety in the treatment of the wreath. The bullet head of the actor, Grant Mitchell (1923)—creator of *The Tailor-made Man*—is interesting for an extreme simplicity of treatment that yet expresses everything necessary. Walter Hampden (1928) is the recognized leader of the American stage, and President of the Players. The medallion perhaps softens the aquiline features of this fine actor, a great influence for good in American drama. His renderings of Cyrano, and of Caponsacci in the dramatized version of *The Ring and the Book* will long be remembered.

Medical Medals (Plates 82 and 83)

The memorial medallion of Sir William Osler (1923), 38 inches in diameter, is one of McKenzie's most accomplished reliefs. The pose was characteristic of the great physician, and has been worked into a very pleasing design. The medallion was presented to Johns Hopkins Hospital by men who had served under him there from 1889 to 1905, and a replica with changed inscription is in the Library of the Medical School of McGill University—the gift of the sculptor. His later years were associated with England, in particular with Oxford, where, in 1915, he was appointed Regius Professor of Medicine, which he held till his death in 1919.

The medallion (18 inches diameter) of Crawford W. Long, the discoverer of the use of ether as an anaesthetic, was unveiled in 1912 in the Medical Building of the University of Pennsylvania. He is shown administering the anaesthetic to a patient—a curious subject which McKenzie has arranged into a pleasing design, including a wreath of poppies.

Sir Wilfred Grenfell of Labrador (1917). This striking medallion, 8 inches in diameter, was modelled in 1917. The relief is bold, and the rendering of character vivid.

Still bolder is the relief in the medallion of Dr. J. William White, the surgeon

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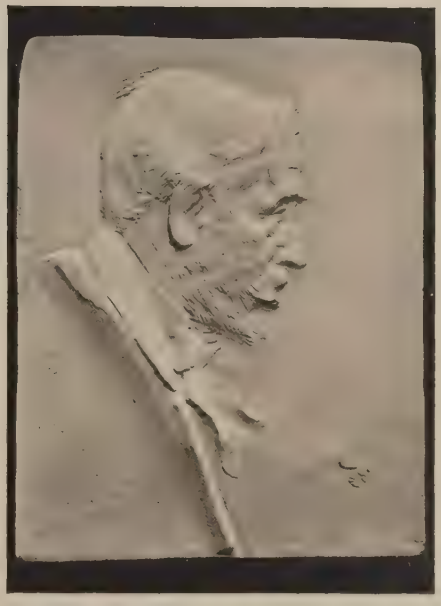

i. JOHN McLURE HAMILTON
12 in. (1919)

ii. SIR J. FORBES-ROBERTSON
9 in. (1907)

iii. JOSEPH PENNELL
Sketch plaque, 12 in.× 16 in. (1919)

iv. GRANT MITCHELL
12 in. (1923)

v. WALTER HAMPDEN
11 in. (1928)

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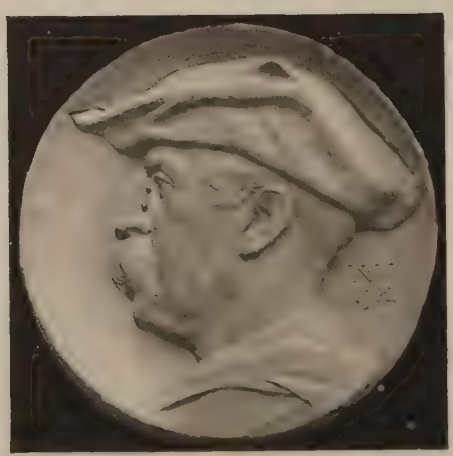

i. SIR WILLIAM OSLER — *Memorial medallion, 38 in. (1923)*
ii. CRAWFORD W. LONG — *Memorial medallion, 18 in. (1911)*
iii. SIR WILFRED GRENFELL — *8 in. (1917)*
iv. DR. CHEVALIER JACKSON — *12 in. (1925)*
v. DR. J. WILLIAM WHITE — *12 in. (1922)*

(1922). It is 12 inches in diameter, and was modelled to be put in the wall of a fountain in Ritterhouse Square, Philadelphia, to commemorate his interest in the improvement of the square. He is represented in the cap of an LL.D., Aberdeen, the eminent surgeon's favourite academic honour.

The Chevalier Jackson medallion, 12 inches in diameter, was modelled from life as a personal tribute of admiration for his remarkable work in the removal of foreign bodies from the lungs and trachea (1925).

During the war McKenzie was associated for some months with Sir Robert Jones (see Chapter 12). A warm friendship ensued, and this plaque (14 × 11 in.) was modelled in 1917.

The Weir Mitchell plaque (28 × 16 in.) was first modelled in 1909, the variant illustrated having been made in 1915 for the Franklin Inn Club. In the Renaissance-style base are the heads of Homer and Hippocrates, in reference to Dr. Mitchell's contributions to literature as well as to medicine. The treatment of the gown, which romanticizes the doctor's spare form, is an interesting contrast to that of Dr. W. W. Keen (28 × 16 in.), modelled in 1909 for Brown University. The former plaque is curiously reminiscent of some Tintoretto senator.

The plaque of Dr. Horatio R. Storer should also be mentioned. He was an authority on numismatics and collector of medical medals. His collection now forms the nucleus of the great collection at Harvard, of which his son is the curator. This plaque was reduced and copies are in several notable collections.

Four Poets (Plate 84)

With the exception of a relief of his mother, the earliest of McKenzie's medals is that of his friend Archibald Lampman, one of the sweetest singers of the Canadian group of poets. Though the medal, modelled in 1903, leaves something to be desired as to relief and lettering, it conveys the character of the man. In extenuation, too, it was not attempted till four years after Lampman's death. This tragedy moved his fellow-poet, Wilfred Campbell of Ottawa, also a close friend of the sculptor, to one of his best and most characteristic laments, of which one or two verses may be quoted :

Soft fall the February snows, and soft
Falls on my heart the snow of wintry pain ;
For never more, by wood or field or croft,
Will he we knew walk with his loved again :
No more, with eyes adream and soul aloft,
In those high moods where love and beauty reign,
Greet his familiar fields, his skies without a stain.

. . . . . .

Like some rare Pan of those old Grecian days,
Here in our hours of deeper stress reborn,
Unfortunate thrown upon life's evil ways,
His inward ear heard ever the satyr horn
From Nature's lips reverberate night and morn,
And fled from men and all their troubled maze,
Standing apart, with sad, incurious gaze.

The original of the medal (12 inches) is at Trinity College, Toronto, from which Lampman graduated.

Wilfred Campbell's lines quoted above give some idea of his loyal and rugged muse, impatient of elegance, sometimes lapsing into bathos. His prolific output is divided between a romantic love of Nature, particularly in her more gloomy aspects that stirred his essentially Celtic temperament, and, on the other part, a magnificent love of his country. Though this was Canada, and he vigorously asserted the splendour of Canadians' heritage, he felt passionately his kinship with Britain. The remoteness of his own lot in Ottawa enabled him to survey British development, in literature and action, from its beginnings and, during the war, as a pageant in which the elements marched with the heroes of romance, soldiers and poets beside national ideals. If he could rarely express in adequate words the full range and depth of his perception, his personality inspired all who knew him—and his friends included many of the leading men in Canada, among them the present Prime Minister.

In his earlier days he made the journey to England on a cattle ship, for he was a poor man, and peddled poems down Fleet Street. Sub-editors were not impressed by the rather farouche Canadian, but the *Pall Mall Gazette* accepted a poem called *England, England, England*, for which he asked five guineas. That night Campbell left for Edinburgh—in ignorance that the editor of the *Pall Mall* had grasped the significance of the poem and made it the subject of the handbills. As Campbell journeyed gloomily through the night, the newsboys were calling his name through the London streets. It is pleasant to know that the *Pall Mall* actually gave him seven guineas for it! The ballad is perhaps too highly seasoned for this self-conscious age, but it was popular enough at a time when jingoism was felt to be a sign of national health. Self-consciousness, indeed, he saw to be a disease. Beauty of form, intricacy of thought, were less important to him than the spirit in literature. After his death, on New Year's Day, 1919, a memorial bench was raised beside his grave, in the erection of which the Prime Minister, the Right Honourable W. L. MacKenzie King, took a leading part. The medallion, made in 1906, was inserted in it.

Dr. William Henry Drummond, the sculptor's intimate friend and confrère, had a genius not only for French-Canadian dialect, in which he wrote a quantity of wholly delightful poems, but for expressing in them the very heart of a people. As

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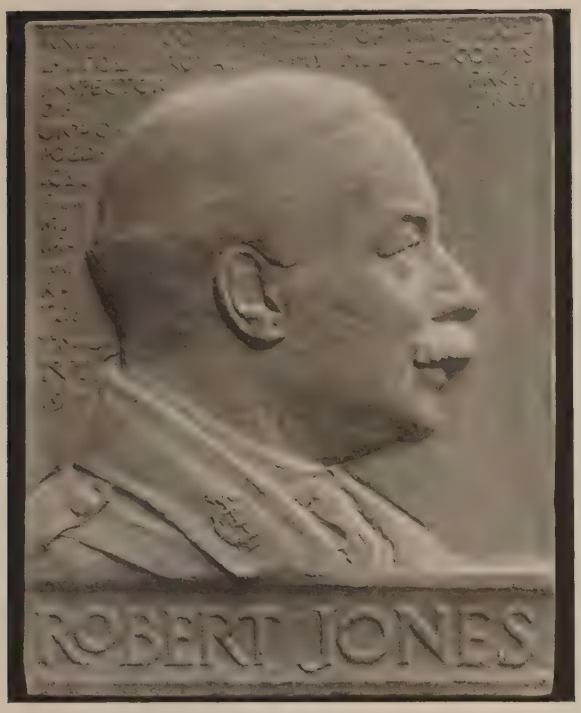

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i. SIR ROBERT JONES — *Plaque, 14 in. × 11 in. (1917)*
ii. DR. WEIR MITCHELL — *Plaque, 28 in. × 16 in. 1909 (1915)*
iii. DR. W. W. KEEN — *Plaque, 28 in. × 16 in. (1909)*

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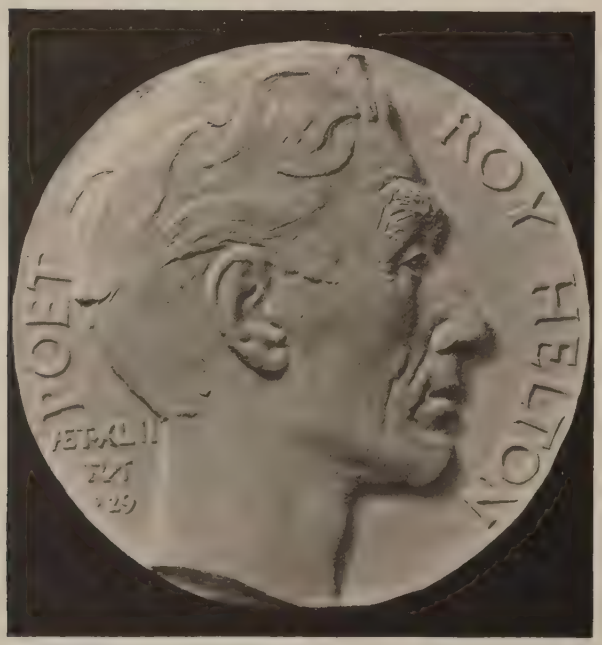

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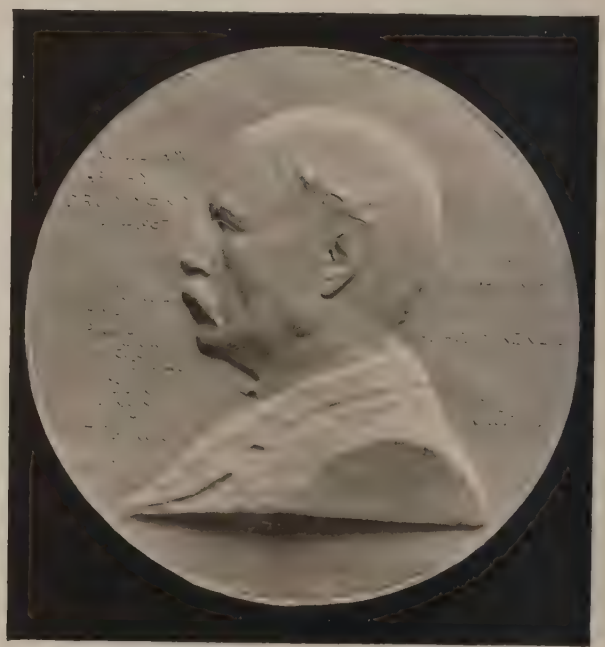

i. ARCHIBALD LAMPMAN — 12 in. (1903)
ii. WILFRED CAMPBELL — 12 in. (1906)
iii. ROY HELTON — (1929)
iv. WILLIAM HENRY DRUMMOND — 12 in. (1903) (1907)

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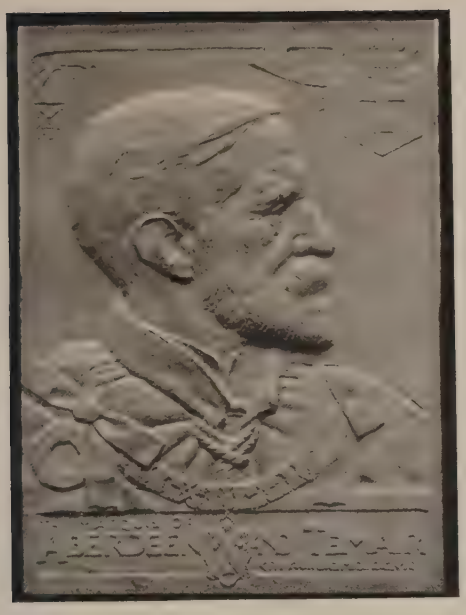

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i. THE MARQUIS OF ABERDEEN AND TEMAIR — *12 in. × 16 in. (1921)*
ii. JOHN CADWALADER — *12 in. × 16 in. (1925)*
iii. WILLIAM COOPER PROCTER — *24 in. × 40 in. (1923)*
iv. WILLIAM BROCKDEN BROWN — *14 in. × 18 in. (1908)*

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i. " MAIZIE " *8 in. (1906)*
ii. " WISTFULNESS " *6 in. (1905)*
iii. " BUZZIE " *8 in. (1906)*
iv. VIOLET OAKLEY *(1925)*

v. GERTRUDE ELLIOTT *8 in. (1907)*
vi. THE VISCOUNTESS FOLKESTONE *10 in. (1922)*
vii. LISL MEDALLION *8 in. (1909)*

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the veteran Louis Fréchette wrote in a foreword to Drummond's best known collection of poems—*The Habitant* :

> N'est-elle pas, en effet, d'une originalité peu commune l'idée de prendre un pauvre illettré, de le présenter comme un type national à part, de lui mettre aux lèvres une langue qui n'est pas la sienne et qu'il ne connaît qu'à demi ; d'en faire en même temps un personnage bon, l'esprit en éveil, le cœur plein d'une poésie native stimulant son patriotisme, jetant un rayon lumineux dans son modeste intérieure ?

His keen sense of humour enabled him to use the dialect idiom with excellent effect, and steered him clear of the sentiment which often cloys in the rather similar " darkie " songs of the south.

The medal, originally modelled about 1903 before McKenzie left Canada, was revised in 1907 and put in the Western Hospital, Montreal. It bears the names of Drummond's best-loved creations and, in a double sense, the words *Souvenir du Vieux-Temps*, the name of his most charming poem, that opens with this stanza :

> *Venez ici, mon cher ami, an' sit down by me—so,*
> *An' I will tole you story of old tam long ago—*
> *W'en ev'ryt'ing is happy—w'en all de bird is sing,*
> *An' me !—I'm young an' strong lak moose an' not afraid no t'ing.*

Plate 85

Among these medallions are one of McKenzie's early friend, Lord Aberdeen (1921) ; of Lord Seaforth, chief of his clan ; and William Cooper Procter (1923), the latter a memorial at Princeton in the hall that bears Procter's name in the Graduate School.

ETHEL O'NEIL (Plate 87)

This plaque was modelled in 1911 as a study of his charming and beautiful wife, Ethel, eldest daughter of the late John O'Neil of Hamilton, Ontario.

She comes of an Ulster family resident in Canada for five generations, and inherited her musical talent and poetic gift from her parents. Early distinguished as a pianist, she continued the studies, begun in Hamilton, in New York, and at the time of her marriage held with distinction the chair of music at Science Hill School, Kentucky.

They met on shipboard, when she was on her way to pursue advanced studies in Berlin, in the spring of 1907, and were married the following August at the Chapel Royal, Dublin Castle, while guests of Lord and Lady Aberdeen at the

Viceregal Lodge. They spent their honeymoon at the Secretary's lodge in Phoenix Park and in County Down, returning to Philadelphia in September of the same year.

She brought music into the sculptor's life, and it is perhaps to be regretted that her promising talent was transferred from the concert platform to private life.

The inscription is in Erse, and was composed in poetic form by John McNeil of Trinity College, Dublin, from words given him by the sculptor, who could thus express, in cypher, as it were, sentiments too intimate for the perusal of the casual onlooker.

Plate 86

I can recall no relief of a little child, even among those of the Della Robbias, more exquisite and tender than that of Mrs. Nephew Stuart, sometimes called *Wistfulness*. The perfection of the modelling—so delicate and yet so firm—enables one to call it without qualification a masterpiece. *Maizie* and *Buzzie* are admirable early medallions, but lack the fine quality of this one. Among the medallions of ladies, that of Viscountess Folkestone (1922), is definitely the best, though that of Gertrude Elliott, as *Cleopatra*, is an interesting design.

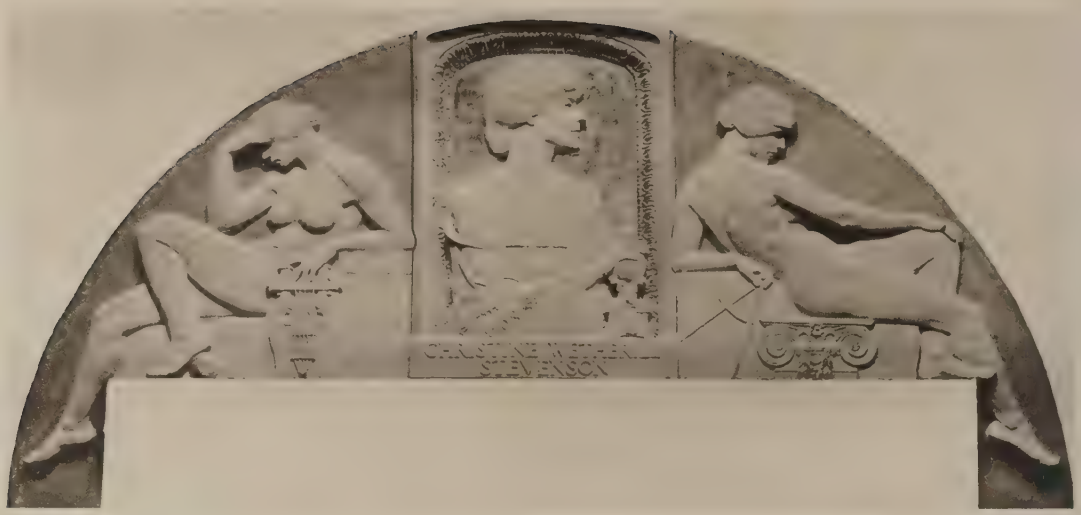
Violet Oakley, the brilliant portrait painter and artist of the mural paintings depicting the life of William Penn in the Capitol building at Harrisburg, is also one of his sitters.

Plate 88

The Christine Wetherill Stevenson Memorial (1928, 8 ft. × 3 ft.), cast in coloured cement, is in the Art Alliance Building, Philadelphia. The graceful supporting figures are among the very few examples of nude feminine sculpture in McKenzie's output.

A portrait bust of Mrs. Nicholas Biddle, daughter of J. Bertram Lippincott, was executed in 1918. It is almost the only example of the sculptor's work in this *genre*, which is a pity, since its charm leaves one with a wish for others. However, there are numerous sculptors of the female form in one guise or another, but none with the same mastery of man's in all its aspects.

ETHEL O'NEIL (MRS. TAIT McKENZIE) 12 in. × 17 in. (1912)



THE CHRISTINE WETHERILL STEVENSON MEMORIAL *Cast in coloured cement. 8 ft. × 3 ft. (1928)*

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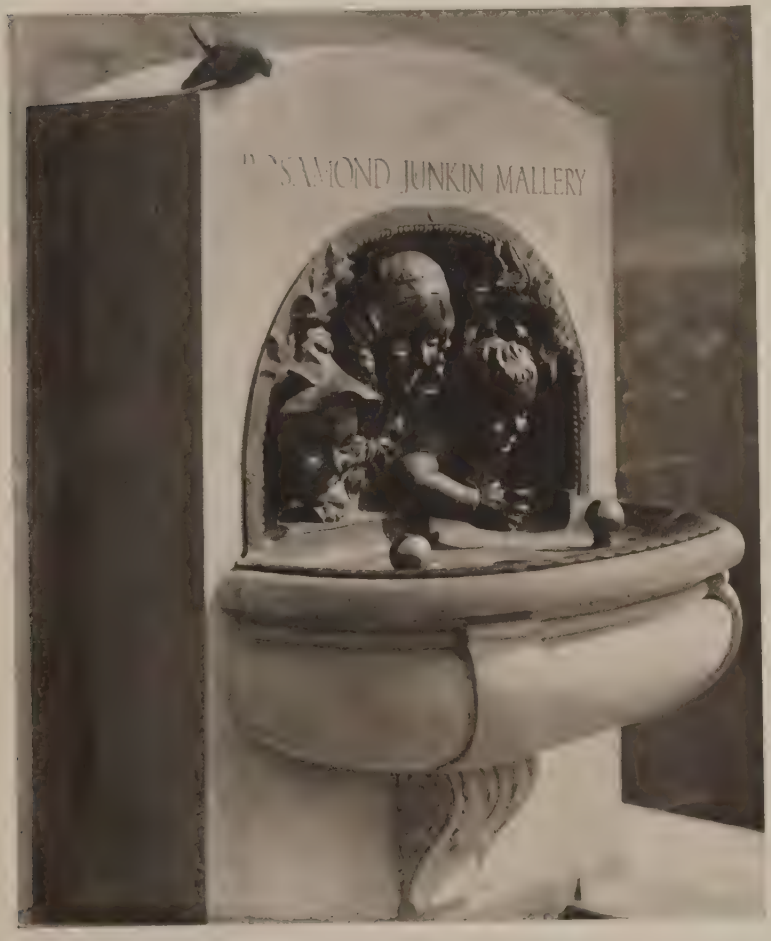
SARAH LIPPINCOTT BIDDLE *Portrait bust, life size. (1918)*



THE FOUNTAIN OF THE LAUGHING CHILDREN *(1919)*

PAN FOUNTAIN MASK *(1921)*

CHAPTER *23*

DIVERSIONS

SCULPTURE is the art in which it is least easy to be frivolous, if the rarity of light-hearted sculpture nowadays is to be taken as an indication. McKenzie, however, does from time to time divert himself with the modelling of less important things than monuments and even more playful things than athletic figures. These are grotesque figures for paper-knives, menu-holders, and other adjuncts of the table. And there are some charming little works for the adornment of gardens. His diversions, however, are all applied to some practical purpose, in reaction to the isolation that modern usage requires of the sculptured " work of art."

But it is only in recent times that sculpture, as an art, has become so earnest. The medieval carver had a teeming sense of drollery that could not be repressed, however grandiose the work on which he was engaged. The same irrepressible gaiety crops out again in that later form of linear art, the rococo, in which there is the same luxuriant irrelevance as in a medieval misericord.

It is mechanical industry that has almost divorced the craftsman, and with him his love of fun, from applied ornament, while the admiration of art in the abstract further tends to turn the potentially good craftsman into an indifferent "artist." Every educated man would be an artist, none a mere *frescatore*, plaster modeller, carpenter's carver.

This deplorable state of affairs impoverishes the modern world instead of enriching it. What purely decorative sculpture is executed—such as is suitable for gardens, for example—usually aims too high, is over-elaborated, and rather maudlin in sentiment if executed by a sculptor. The commercial brand is usually characterized by a complete absence of imagination. Garden sculpture can afford to be summary, even maladroit, in treatment, so long as it has a lyric quality in its conception. The ruder its handling the less incongruous it seems among borders and shrubs, and the more in harmony with the mental *déshabille* in which we encounter it.

The Pan fountain mask, illustrated in Plate 91, is a delicious example of garden sculpture at its best. Its modelling gives no suggestion of laborious care ; it is spontaneous, yet executed with a subtlety that connotes long experience in the modeller.

The Fountain of the Laughing Children has something of the same joyous spirit more elaborately expressed. It is erected in the Athletic Recreation Park, Philadelphia, to the memory of Rosamund Junken Mallery by her friends, headed by her husband, Otto T. Mallery, who were closely identified with the movement for establishing

playgrounds in Philadelphia, as was also the sculptor. It shows the heads of three children of different ages, the youngest reaching forward with his hand to grasp the bubble from which a constant stream of water flows. Perched above the group on the stone slab is a bronze bird, poised as if about to flutter down into the basin. At the base of the pedestal are steps, so that children of all ages can conveniently drink. The fountain was unveiled in 1919.

The group of *Grotesques* that McKenzie has modelled fairly recently are among his most delightful creations. In their light-hearted spontaneity they are related to his athletic sketches already described, except that they aim primarily at cheerfully performing some homely purpose—knife rests, door knockers or candlesticks. None the less some of them are beautiful bits of modelling—particularly the knocker, consisting of an imp hanging by hands and feet from a bar. Most amusing is the turtle held by its tail grasped by a Lenape Indian, and obviously resenting the insult deeply. Both these grotesques are complete in themselves. The candlesticks, composed of men balancing balls, in which are set the candles, on their feet are perhaps not quite so happy, the eccentric lines of the figures appearing insufficiently stable to balance the vertical candles. If the candles are removed, leaving only the balls, the balance is satisfactory. This is an instance of the difficulty of harmonizing living forms, however grotesque, with utilitarian shapes. The knife rests, on the contrary, are self-contained, and while eminently serviceable are a constant pleasure to look at.

FIG. 14.—GROTESQUE KNIFE REST

GROTESQUES

KNIFE RESTS, DOOR KNOCKERS, CANDLESTICKS

ROBERT TAIT McKENZIE *Head in mahogany, by Boris Blai. Life size*

This fine head of the sculptor was carved, without formal sittings, while he was at work in the studio. Boris Blai, assistant in McKenzie's studio, is a Russian by birth. At the beginning of the war he was working in Rodin's studio, which he left in time to fight in the Battle of the Marne. His wood-carvings are making a prominent place for him in the world of art.

LIST OF ARTICLES, BOOKS, ETC., BY OR RELATING TO TAIT McKENZIE

1890 *Helps in Teaching the Running High Jump ;* Triangle, November.

1891 " The Growth of Gymnastics in Montreal " ; *Dominion Illustrated Monthly*, May.

1892 " Rugby Foot Ball in Canada " ; *Dominion Illustrated Monthly*, February.
Foot Ball, A Report of the Yale-Harvard Game ; Springfield, Mass.

1894 " Therapeutic Uses of Exercise in Education " ; *Montreal Medical Journal*, February.
" Regulation of Athletic Sports in Colleges " ; *The Week*, January 12.
Report on Physical Education in McGill University.

1895 " The Typical Speed Skater " ; *Popular Science Monthly*, December.
" Hockey in Eastern Canada " ; *Dominion Illustrated Monthly.*

1896 " Notes on the Examination and Measurement of Athletes " ; *Montreal Medico-Chirurgical Society*, November.

1897 *The Speed Skater and his Art ;* McClure's Syndicate, 1897.
" International Speed Skating " ; *Outing Magazine*, December.
" Natural Selection as shown in the Typical Speed Skater " ; *Journal of Anatomy*, Vol. XXXII.
" The Art of Breathing " ; *Outing Magazine.*
Barnjum Bar Bell Drill ; Triangle Publishing Company.
" Fredericks Barnjum and his Work " ; *Physical Education Review*, June.
" The Dissection of Two Club Feet " ; *Journal of Anatomy*, Vol. XXXIV.

1898 " Accurate Measurement of Spinal Curvature " ; *British Medical Journal, Dec.* 1898 ; *Montreal Medical Journal,* Feb. 1898.

1899 " Influence of School Life on Curvature of Spine " ; *Montreal Medical Journal*, March.

1900 *Strain, Breathlessness and Fatigue as shown by the Face ;* International Educational Congress, Paris.
" The Place of Physical Training in a School System " ; *Montreal Medical Journal,* January.

1901 " The Treatment of Spinal Deformities by Exercise and Posture " ; *Montreal Medical Journal*, October.
" A Modern Gymnasium " ; *McGill University Magazine*, December.

1904 *Address at Opening of the University of Pennsylvania, Pennsylvania Gymnasium ;* Gymnasium Proceedings, December.
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1905 " Physical Education at Pennsylvania " ; *Red and Blue*, October.
" Building the Physical Side of College Men " ; *Illustrated Sporting News*, August 12.
" An American Sculptor " ; *The Outlook*, March.
" How far should Physical Training be educational and how far recreative in Colleges and Universities ? " ; *Journal of Proceedings of the National Educational Association.*
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1906 " Relation of Athletics to Longevity " ; *Medical Examiner.*
" The Legacy of the Samauri " ; *American Physical Education Review*, December.

1907 " The Development of Physical Efficiency among College Men " ; Address at opening exercises of Queen's University Gymnasium, February, *Queen's University Journal.*
" Systematic Physical Exercises for College Students " ; Second International Congress on School Hygiene.
" The Anatomical Basis for the Treatment of Scoliosis by Exercise " ; *Proceedings of the College of Physicians of Philadelphia.*
" The Isolation of Muscular Action " ; *American Physical Education Review*, November.
" R. Tait McKenzie, Sculptor and Anatomist " ; *International Studio*, July.

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1908 " The University and Physical Efficiency " ; *University Magazine*, MacMillan & Co. of Canada, Volume VI., No. 11.

The Regulation of Physical Instruction in Schools and Colleges from the Standpoint of Hygiene (with Drs. Storey, Lee and Hough) ; American Physiological Society Convention, December.

" Results of the Examination of Students' Eyes " (with Dr. William Campbell Posey) ; *Journal of American Medical Association*, March 23.

" Physical Therapeutics " ; *American Journal of Medical Sciences*, October.

1909 " Regulation of Physical Instruction in Schools and Colleges from the Standpoint of Hygiene " ; *American Physical Education Review*, April.

1910 *Physical Training of the Seven Ages.*

" Sculpture by R. Tait McKenzie " ; *International Studio*, July.

" Annual Address by the President of the Society of Physical Directors of Physical Education in Colleges " ; *American Physical Education Review*, February.

" The City and Fresh Air " ; *Fresh Air Magazine*, March.

" Report on the Department of Physical Education at the University of Pennsylvania " ; *Old Penn.*, April 30.

" R. Tait McKenzie, Sculptor " ; *Old Penn.*, December.

Book—*Exercise in Education and Medicine ;* Published by W. B. Saunders in Philadelphia and London, 1st edition.

1911 " Chronicle of the Amateur Spirit " ; *American Physical Education Review*, February.

" The Onslaught " ; *Century*, April.

" A Visit to the Home of Archibald Maclaren " ; read at a meeting of the Directors of Physical Education in Colleges, December.

" R. Tait McKenzie, Sculptor " ; *Red and Blue.*

1912 " Value of Exercises in Treating certain Cases of Acquired Inguinal Hernia " ; *International Clinics*, Volume III. 22nd Series, January.

" The Franklin Statue " ; *Old Penn.*, February 10.

" Constructive Patriotism " ; *American Physical Education Review.*

" Memorial to Dr. Crawford W. Long " ; *Old Penn.*, April 6.

" Dr. McKenzie's recent work in Sculpture " ; *Old Penn.*, February 17.

" The Joy of Effort " ; *Century.* (Picture and Poem by Chas. Wharton Stork.)

Dedicatory Address at Trees Gymnasium, University of Pittsburgh, July 16.

" R. Tait McKenzie, Studies from Life " ; *Life, Town and Country*, June.

The Work of Ten Years in Sculpture ; McClees Galleries, March.

1913 " Influence of Exercise on the Heart " ; *American Journal of Medical Sciences*, January.

" The Royal Central Institute at Stockholm " ; *American Physical Education Review*, March.

" The Mission of the Artist " ; Address to Philadelphia School of Design, May 1913.

" The Quest for Eldorado " ; *American Physical Education Review*, May.

" The Wisdom of Health " ; *Old Penn.*, November 8.

1914 " Non-Military Preparation for National Defence " ; *The Standard*, December.

The Youthful Franklin ; Address at the Unveiling, June.

" A New View of Benjamin Franklin " ; *Century*, July 1914.

" A Canadian Sculptor " ; *Toronto Saturday Night*, July 4.

The Moment of Victory, Transcript, Boston.

1915 " The Search for Physical Perfection " ; University Lecture and *Old Penn.*, November.

" Physical Training of the New British Armies " ; *American Physical Education Review*, December.

" McKenzie, Moulder of Clay and Men " ; Waldo Adler, *Outing*, May.

" Hate " ; *The Cornhill Magazine*, September 1916 (with Sir Arthur Shipley).

1916 " A National Scheme of Physical Education " ; *Journal of Royal Sanitary Institute.*

" Treatment of Convalescent Sodiers by Physical Means " ; *Proceedings of the Royal Society of Medicine*, Volume XX. p. 31.

1917 " Making and Remaking of a Fighting Man " ; *American Physical Education Review*, March.

" Treatment of Nerve, Muscle and Joint Injuries in Soldiers by Physical Means " ; *Canadian Medical Association Journal*, December, 1917.

BIBLIOGRAPHY

Book—*Exercise and Medicine;* Published by W. B. Saunders in Philadelphia and London. Second edition.
Dedication of the Tablet to Weir Mitchell, October.
" A Message from Art in War Time "; *Christian Advocate*, February 18.

1918 " Mechanical Aids to Reconstruction."
" Reclaiming the Maimed in War "; Meeting of the College of Physicians, Philadelphia, Feb. 7, 1918.
" Functional Re-education of the Wounded "; *N.Y. Medical Journal*, October.
" Reconstruction and Rehabilitation of Disabled Soldiers "; *Pennsylvania Medical Journal*, March.
" Students at War "; *Red and Blue.*

1919 " Biological Significance of Physical Education "; *Current Problems in Social Medicine*, May.
" George Whitefield Statue "; *Pennsylvania Gazette*, June.

1920 " The Newer Mechano-Therapy "; *The Pediatrist*, July 1920.
" Un Sculpteur Moderne de l'Athlétisme "; *Gazette des Beaux Arts.*
" Physician and Sculptor "; *McGill News.*

1921 " Physical Education in the Universities of the U.S.A."; *Edinburgh Medical Journal*, December.
" The Wisdom of Health "; *Youth's Companion*, May.
" Treatment of Physical Defects "; *How to Live*, March.

1922 " Physical Education at the University "; *Pennsylvania Gazette*, May 12.
" All England stirred by McKenzie Memorial (*Homecoming*) "; *Pennsylvania Gazette*, October.
" Variations of Athletic Types "; *The Outlook*, June.

1923 Book—*Exercise in Education and Medicine;* Published by W. B. Saunders in London and Philadelphia. Third edition.
" A Sculptor of Soldiers and Athletes "; *The Century*, October.

1924 Report—*Physical Education in Europe.*
" The University and the Meaning of Education "; *Pennsylvania Gazette*, October 17.
" R. Tait McKenzie "; *Biographical Notices of Medallists*, London 1924.
" Le Dr. Tait McKenzie, Sculpteur d'Athlètes "; *Aesculape*, October.

1925 " Le Masque Facial dans l'Effort "; *Aesculape*, February.
" Tait McKenzie's Medical Portraits "; International Clinics, Vol. II, Series 35.
" Dr. R. Tait McKenzie, Sculptor "; *Maple Leaf, N.Y.*, April.

1926 " The Functions and Limits of Sport in Education "; *Canadian Medical Journal*, April.
Plans for the New Gymnasium, University of Pennsylvania; Society of Physical Education Directors.
" Unveiling of Statue of Former Provost, Edgar F. Smith "; *Pennsylvania Gazette*, July.
" The Modern Discus Thrower," *International Studio*, May.

1927 " The Athlete in Sculpture "; *The Sportsman*, May.
" The Scottish-American War Memorial "; *Country Life*, September.
" Scots and Americans, Edinburgh Unveiling "; *The Scotsman*, September.
" Dr. McKenzie designs Scotch War Memorial "; *Pennsylvania Gazette*, March.

1928 " Le Docteur R. Tait MacKenzie, Médecin, éducateur et sculpteur "; *Les Nouvelles Médicales de Paris*, April.
" The Place of Physical Education and Athletics in a University "; Address at International Congress of Physical Education and Sports, Amsterdam, August.

CHRONOLOGICAL LIST OF WORKS IN SCULPTURE BY TAIT McKENZIE

Before

1902 Tentative works in low relief.

Two plaques of *Speed Skaters*, about 8× 12 in.

Medallion Portrait, *The Mother*, 12 in., owned by R. Tait McKenzie;

and

Four Masks, life size, illustrating violent effort and the progress of fatigue. First described before the Society of American Anatomists, 1899, and at the International Congress on Physical Education, Paris, 1900; published with description in *Journal of Anatomy*, England, October 1905. Since then greatly revised, and described in *Exercise in Education and Medicine* (W. B. Saunders). Sets of the masks are in Museum of Royal College of Surgeons, London; Anatomical Department, Cambridge University; and Medical Museum, McGill University, Montreal, Canada.

1902 *The Sprinter*, statuette, ¼ life size, completed after three years' work, modelled from the average measurements of one hundred sprinters, showing typical sprinter in typical crouching start, then recently introduced. Shown at Society of American Artists, 1902; Royal Academy, London, 1903; Salon, Paris, 1904. Copies in Fitzwilliam Museum, Cambridge, and many private collections. Used as Intercollegiate Trophy in Canada and elsewhere.

1903 *The Athlete*, statuette, ¼ life size, modelled from the average of four hundred Harvard students. The fifty strongest taken over a period of eight years. Shown at Salon, 1903; Royal Academy, 1904; Roman Art Exposition, 1911. Copies in Ashmolean Museum, Oxford; Museum of Natural History, New York; Toronto Art Museum, and in many private collections. First copy owned by Society of Directors of Physical Education in Colleges.

Archibald Lampman, portrait medallion, 12 in., galvano reduction, 2 in. Trinity College, Toronto.

1904 *Jeffrey MacPhail*, portrait plaque, 12× 16 in., owned by Sir Andrew MacPhail; galvano reduction, 2 in. high.

Dorothy B., medallion, 12 in.; Salon, 1904. Owned by Dr. Jonathan T. Meakins, Montreal. Galvano reduction 2 in.

1905 *Robert Barr*, novelist, portrait plaque, 8× 12 in. Owned by R. Tait McKenzie. Galvano reduction, 2 in.

Wistfulness, medallion (6 in.) of Stuart Guilford McKenzie. Owned by William P. McKenzie, Cambridge, Mass. Galvano reduction, 1 in.

Discobolus No. 1 and No. 2, plaques, 4× 7 in. Collection of the late Sir William C. Van Horne, Montreal and Franklin Inn Club, and R. Tait McKenzie.

The Boxer, statuette, ¼ life size; shown at Society of American Artists in 1906, owned by R. Tait McKenzie and in private collections

1906 *Supple Juggler*, statuette, ¼ life size; Royal Academy, 1908; Salon, 1909; Roman Art Exposition, 1911; acquired by Metropolitan Museum, New York, and private collections.

Competitor, statuette, ½ life size; Salon, 1907; Royal Academy, 1907. Acquired by Metropolitan Museum, New York; and National Gallery, Canada; Springfield College, Mass., and private collections.

Wilfred Campbell, poet, medallion, 12 in., galvano reduction 2 in.; Woodland Cemetery, Ottawa, Canada, set in memorial bench of granite.

Maizie and Buzzie, two portrait medallions, 8 in. Owned by Dr. C. H. Frazier, Philadelphia. Galvano reduction, 2 in.

Public School Athletic League Medal, 1¼ in., New York.

1907 *Dr. William Henry Drummond*, poet, medallion, 12 in.; galvano reduction, 2 in. Original, Western Hospital, Montreal, and family. Reduction, Surgeon-General's Library, Washington, and Harvard University.

Forbes Robertson, as Caesar, 9 in.; galvano reduction, 2 in. Owned by R. Tait McKenzie.

Gertrude Elliott, as Cleopatra, 9 in.; galvano reduction, 2 in. Owned by R. Tait McKenzie.

Charles Wharton Stork, poet, 9 in.; galvano reduction, 2 in. Owned by Dr. Stork.
Dudley Allen Sargent, 12 in.; medal reduction, 2 in. Owned by the Alumni Association of the Sargent School of Physical Education. Medal struck to commemorate twenty-five years of service.

1908 *Amie Hampton Clark*, medallion, 10 in. Owned by Mrs. C. Howard Clark. Galvano reduction, 2 in.
Clarence Howard Clark, 3rd, portrait plaque, 12×16 in.
William Cornelius Covenhoven Van Horne, portrait medallion, 6 in. Owned by estate of Sir William Van Horne.
James Fletcher, F.R.S.C., medallion, high relief, bronze, 14 in. Set in memorial stele of granite, Experimental Farm, Ottawa, Canada.
George Newball Clarke, 9 in., medallion. Ponfret School Chapel.
Bertram Stuart McKenzie, 9 in. Owned by R. Tait McKenzie.
William Patrick McKenzie, 12×18 in. Owned by William P. McKenzie.
Eugene Paul Ullman, painter, 12 in. Owned by Eugene Paul Ullman.
Carrie Jacobs Bond, musician, 13 in. Owned by R. Tait McKenzie.
Charles Brockden Brown, first American novelist, plaque 14×18 in., galvano, 2 in. Franklin Inn Club.

1909 *The Relay*, ½ life size, statuette; Roman Art Exposition, 1911; Montreal Art Gallery; Springfield College, Mass. Viscount Ridley.
Lisl Medallion, 9 in., reduction 2 in. Owned by Dr. Charles Wharton Stork.
Guglielmo Ferrero, historian, medallion, 9 in. Owned by R. Tait McKenzie.
Paul Dougherty, painter, medallion, 9 in. Owned by Paul Dougherty.
Dr. S. Weir Mitchell, 16×28 in., portrait plaque.
Re-study for *Franklin Inn Club*, Philadelphia, 1915; re-study made with changed inscription for Library of University of Pennsylvania, 1917. Reduction, 4×7 in. 100 copies issued by Franklin Inn Club. Surgeon-General's Library, Harvard University, Pennsylvania Museum and elsewhere.
Dr. W. W. Keen, portrait plaque, 26×45 in. Brown University, Providence, Rhode Island. Four reductions, 16×28 in., for family. Reduction 4×7 in., Surgeon-General's Library and Harvard University, Pennsylvania Museum and private collections.
Dr. Nathaniel Chapman, Dr. Samuel Jackson, bronze plaques, 38×54 in., Medical School, University of Pennsylvania.
Francis Kinlock Huger, 18 in. medallion, Medical School, University of Pennsylvania. Reduction, 3 in., Surgeon-General's Library, Washington, Harvard University and New York Numismatic Society.
College of Physicians' Medal, 2¾ in., to commemorate opening of new building, Philadelphia.
Mrs. Bradbury Bedell, portrait plaque, 12×26 in. Owned by Margaret Bedell, Catskill, New York.

1910 *Dr. Arthur Adderly Browne*, medallion, 25 in., Medical Library, McGill University, Montreal.
Baron Tweedmouth, Baroness Tweedmouth, two panels, life-size heads, 14×18 in., mezzo relief, in fountain at Tomich, Ross-shire, Scotland.
Edward Walter Madeira, portrait plaque, 12×16 in. Owned by Louis C. Madeira.

1911 *The Onslaught* (1904-1911), football group, 40 in. long, figures ¼ life size. Royal Academy, 1912. Acquired by Montreal Art Gallery and University of Pennsylvania.
Series of small sketches of athletes in action (at about this time) *Plunger, Man watching Pole Vault, Discobolus* (forward swing), *Shot Putter Preparing, Shot Putter Resting, Shot Putter Ready, High Jumper Cleaning his Shoe, Wounded, The Tackle, Relay No. 1, Relay No. 2*, University of Pennsylvania.
Dr. William Gardner, portrait plaque, 18×24 in., McGill Medical Library.
Dr. Crawford W. Long, 18 in. medallion, Medical School, University of Pennsylvania. Replica with changed lettering, University of Georgia, Athens, Georgia, 1921. Reduction, 3 in., Surgeon-General's Library and Harvard University.
Sign Board, Franklin Inn Club, Philadelphia, 14×18 in., bronze.
William Foster Biddle Medallion, medallion 12 in., Episcopal Academy, Philadelphia.
Honourable "Archie" Gordon, plaster bust, life size; Haddo House Chapel, Aberdeenshire, Scotland.
Working Model, *Benjamin Franklin*, ½ life size. Copies, Newark Museum, New Jersey, and Philadelphia Public Library and private collections.

1912 *Mrs. Tait McKenzie*, portrait plaque, 12×17 in. Owned by R. Tait McKenzie.
Joy of Effort, medallion, 46 in.; The Stadium, Stockholm, Sweden. Reduction, 20 in. Used as trophies for Philadelphia Public Schools, and reduced to 4 in. used as medal.

American Playground Association, " Ariston," 10 in. reduction, medal; award for athletic tests.
Re-study of P.S.A.L. Medal, " They are swifter than eagles."
Katherine Clark, medallion, 10 in. Mrs. John W. Clark, Philadelphia.
Honourable Sir George A. Drummond, K.C.M.G., portrait plaque, low relief, 36× 52 in. St. Margaret's House, Montreal.
General Henry Morris Naglee, memorial, portrait plaque, high relief, 30× 50 in. St. Jose, California. Set in Memorial Panel, Paul P. Cret, architect.

1913 *Dr. John Herr Musser*, portrait plaque, low relief, 32× 26 in. University Hospital, Philadelphia.
Wisconsin plaque, 1× 2 in., awarded to athletes at University of Wisconsin.
Dr. Horatio R. Storer, portrait plaque, 12× 17 in. Reduction, 3 in., Surgeon-General's Library. New York Numismatic Society, Harvard and private collections.
Clarence S. Bayne, portrait plaque, 20× 40 in., set in the wall of the Gymnasium facing Franklin Field, University of Pennsylvania.

1914 *Fencers' Club of Philadelphia*, medal, 4 in.
Dr. John Herr Musser, medallion, 12 in.; Outdoor Department, University of Pennsylvania Hospital, Philadelphia.
Franklin Institute, Medal of Honour, 3 in., awarded for distinguished service to science.
Dr. John Bonsall Porter, portrait plaque, 12× 16 in. Owned by John Bonsall Porter.
The Youthful Franklin (1910-1914), 8-foot high statue; University of Pennsylvania Campus; pedestal by Paul P. Cret.
The Boy Scout, statuette, ¼ life size; ten copies issued. Owned by Sir Robert Baden-Powell, the late Marshal Foch, and members of the Philadelphia Scout Council, to whom the copyright was presented.

1915 *Honourable Thomas Ryburn Buchanan*, portrait plaque, 18× 32 in., low relief. Owned by Mrs. Thomas Ryburn Buchanan.
Crawford C. Madeira, portrait plaque, 12× 16 in., low relief. Owned by Louis C. Madeira.

1916 *Intercollegiate Conference Athletic Association Medal*, 3 in., for scholarship and athletic prowess.

1917 *Intercollegiate Conference Athletic Association Medal*, 3 in., for track and field sports.
Lieutenant Hector MacQuarrie, R.F.A., sketch portrait, 12× 17 in. Owned by R. Tait McKenzie.
Sir Robert Jones, K.B.E., portrait plaque, 12× 15 in. Reduction, 5× 7 in. Owned by Sir Robert Jones and R. Tait McKenzie.
Sir Wilfred Grenfell, K.C.M.G., medallion, 8 in. Owned by Sir Wilfred Grenfell.
Philip S. Collins, sketch bust, under life size, done for Red Cross. Owned by Philip S. Collins.

1918 *Luther Halsey Gulick*, memorial medallion, 22 in.; Gulick Camp, Sebago, Maine.
Mrs. Nicholas Biddle, portrait bust, life size. Owned by Mrs. J. Bertram Lippincott.
Over the Top, sketch for proposed war memorial.

1919 *The Fountain of the Laughing Children*. Erected in memory of Rosamond Junken Mallery, Athletic Playground, Philadelphia.
The Flying Sphere, statuette, ¼ life size; Art Museum, St. Louis, Mo.
Joseph Pennell, sketch plaque, 12× 16 in. Owned by Mrs. Joseph Pennell.
John McLure Hamilton, medallion, 12 in. Owned by John McLure Hamilton and R. Tait McKenzie.
Fred G. Mories, sketch, medallion, 10 in. Owned by R. Tait McKenzie.
Walt Whitman, cast medal, 5 in. Issued by Franklin Inn Club.
Boy Scouts Memorial, plaque, 18× 36 in.; Scout Council, Philadelphia.
Altar of Dedication, 30× 72 in. Memorial to Captain Howard C. McCall, Church of the Saviour, 39th St., Philadelphia.
Captain Guy Drummond, statuette, ½ life; Archives, Ottawa, Canada.
Blighty, statuette, ¼ life size, showing a Seaforth Highlander; H.M. the King's collection, Balmoral Castle, Scotland.
Dr. George Whitefield (1913-1919), eight-foot statue; Dormitory Triangle, University of Pennsylvania Pedestal by John Harbeson.
Grotesques, Door Knocker, Candlesticks. Owned by R. Tait McKenzie.

1920 *Edward Longstreth Medal of Merit*, 1½ in.; Franklin Institute, Philadelphia.
Elizabeth Butler Kirkbride, medallion, Kirkbride School, Philadelphia.

Sir Arthur Shipley, G.C.B.E., portrait medallion, 12 in.; Christ's College, Cambridge.
Honourable Christopher G. H. Benson, medallion, 10 in. Owned by Lord Charnwood, London.
The Aviator, statuette, ½ life size, of Lieutenant Norton Downes, St. Paul's School, Concord, Vermont.
Intercollegiate Winter Sports Union Plaque.

1921 *Sara Yorke Stevenson*, plaque, 12×16 in.; Pennsylvania Museum, Philadelphia.
Lenape Club, medal (cast), 6 in.; Lenape Club.
Philadelphia Sketch Club Medal (cast), 4 in.; Philadelphia Sketch Club.
William James Young, medallion, 12 in. Reduction, 3 in. General Palmer E. Pierce, New York.
John Kendrick Bangs, 8 in., sketch medallion. Owned by Mrs. John Kendrick Bangs.
Pelham Edgar, 8 in., sketch medallion. Owned by Pelham Edgar.
Frances Pizzi, 8 in. sketch medallion. Owned by R. Tait McKenzie.
Achilles Club Medal, 12 in. Reduced, 1½ in. London.
Lord Seaforth, portrait plaque, 12×16 in. Owned by Lady Seaforth, Brahan Castle, Ross-shire.
The Marquis of Aberdeen and Temair, portrait plaque, 12×16 in.; Haddo House, Scotland.
Pan, fountain head with spouting mouth; Dr. John L. Todd, Montreal; Dr. Charles Wharton Stork, Philadelphia.

1922 *Dr. J. Wm. White*, medallion, 12 in., set in fountain wall, Rittenhouse Square, Philadelphia.
Grotesque Knife Rests, 2.
Paperknife.
Why not? 1.
Why not? 2.
American Legion Medal, school award for boys, 2½ in.
The Home-coming (1920-1922), monument to the men of Cambridge, England. Unveiled by Duke of York, 3rd July, 1922.
Radnor Memorial, "Over the top," bronze panel, 44×65 in., in mezzo relief, St. David's, Pennsylvania. Architect, Adams.
Viscountess Folkestone, medallion, 10 in. Owned by Viscount Folkestone.

1923 *Joseph Trimble Rothrock*, medallion, 12 in., for memorial in State House, Harrisburg, Pennsylvania.
Grant Mitchell, actor, 12 in. J. G. M., R. T. M.
Alexander Wilson, naturalist, 12 in. medallion for Memorial Museum of Natural History, Philadelphia.
William Cooper Procter, plaque, 24×40 in.; Procter Hall, Graduate School, Princeton, New Jersey.
Aesculapius, medal, cast 3 in., founded by Dr. Edward Krumbahr for research, University of Pennsylvania.
Luther Halsey Gulick Memorial Medal, 2½ in. Owned by New York Physical Education Society.
Memorial Tablet to Samuel Chew, 18×48 in., marble; Old St. Peter's Church, Philadelphia.
Sir William Osler, medallion, 36 in.; Johns Hopkins Hospital; re-study for Medical Library, McGill University.
The Javelin Cast, statuette, ¼ life size. Collection of Lord Broughton.
The Volunteer, statue, 8 ft.; Rosamond War Memorial, Almonte, Ontario, Canada. John Harbeson, architect.
Henry Labarre Jayne, tablet bronze, 24×36 in.; American Philosophic Society, Philadelphia.
Lieut.-Col. George Harold Baker Memorial, 7 ft.; Lobby of House of Commons, Parliament Buildings, Ottawa, Canada. John Pearson, Architect.
Pole Vaulter, statuette, 18 in. high. Collection of Clifford M. Swan.

1925 *John Cadwalader*, plaque, 12×16 in.; Institution for the blind, Overbrook, Pennsylvania.
Relay Carnival Medal, University of Pennsylvania. Three sizes, 18 in., 8 in. and 2 in. Owned by University of Pennsylvania.
American Legion Medal, school award for girls, 2½ in.
Dr. Chevalier Jackson, medallion, 12 in. Owned by C. J. and R. T. M.
Radiance, medallion, 18 in., award for Philadelphia schools; presented by Dr. James Anders.
The Ice Bird, statuette, ¼ life size. Collection of Lord Broughton.
Wm. Wood Gerhard, 2 in. medal; Philadelphia Pathological Society. Gift of Dr. Arthur Gerhard.
Brothers of the Wind (1921-1925), frieze, eight skaters, 120×33 in. Owned by R. Tait McKenzie.
The Chancellor's Medal of Honour, 3 in.; Buffalo University.

The Plunger, statuette, ½ life size; University Club, Boston. Presented by Wm. P. McKenzie.
The Victor, 8 ft. statue, Memorial to the Men of Woodbury, New Jersey; pedestal by John Harbeson.
Violet Oakley, portrait plaque.

1926 *Sesquicentennial Sports Medal*, 2 in.; Philadelphia.
Dr. Edgar Fahs Smith, 8 ft. memorial; Campus of University of Pennsylvania. Horace Trumbahr, architect of pedestal.
The Champion, sketch of Douglas Lowe, 12 in. high.

1927 *Percy D. Haughton Memorial*, portrait plaque, 32×20 in. Two panels showing football plays, 28×58 in. H. A. Walker, architect. Soldiers' Field, Cambridge, Massachusetts.
Memorial Tablet; County Medical Society, Philadelphia. Carved in wood. By Boris Blai.
Scottish-American Memorial (1923-1927), *The Call*, figure 8 ft.; *Recruiting Party*, frieze 25 ft.; Princes Street Gardens, Edinburgh, Scotland. Reginald Fairlie, architect.
The Modern Discus Thrower, ½ life size, statuette. Collection of E. R. Peacock.

1928 *Christine Wetherill Stevenson Memorial*, Art Alliance, Philadelphia. Portrait plaque with two supporting figures in lunette, 8×3 ft., cast in coloured cement.
Ellwood Charles Rutschman, medallion, 34 in.; Fraternity House, Spruce Street, Philadelphia.
Dean Andrew Fleming West (1925-1928), memorial, 8 ft.; quadrangle of Graduate School, Princeton University. Pedestal by Cram and Ferguson.
General James Wolfe, working model, 40 in., for statue for Greenwich Royal Park, England. A. S. G. Butler, architect.
Shotputter (The Hop), sketch, 12 in. high.
The Upright Discus Thrower, 12 in. high. Collection of Clifford M. Swan.
The Winner, sketch of sprinter, 12 in. high.
Dudley Allen Sargent, plaque and flagpole frieze, 6 in.; for Sargent Camp, Peterboro, New Haven.
Walter Hampden, medallion, 11 in.; the Players' Club, N.Y.
Roy Helton, medallion, 11 in. Owned by Mr. Helton.
Lord Burghley, portrait plaque, 32 × 40 in.; the Marquess of Exeter.
The Shield of Athletic Sports. Unfinished.

1929. *Roy Helton*, medallion, 12 in.

SELECTION OF ARTICLES BY TAIT McKENZIE.

1895 " The Typical Speed Skater," *Popular Science Monthly*, December.
1896 " Notes on Examination and Measurement of Athletes," *Montreal Medico-Chirurgical Society*, November.
1897 " Natural Selection as shown in the Typical Speed Skater," *Journal of Anatomy*, Vol. XXXII.
1900 " Strain, Breathlessness and Fatigue as shown by the Face," International Education Congress, Paris.
1905 " Facial Expression of Violent Effort, Breathlessness and Fatigue," *Journal of Anatomy and Physiology*, October.
1914 " A New View of Benjamin Franklin," *Century*, July 1914.
1915 " The Search for Physical Perfection," *University Lecture* and *Old Penn.*, November.
1922 " Variations of Athletic Types," *The Outlook*, June.
1925 " Le Masque Facial dans l'Effort," *Aesculape*, February.
1926 " The Modern Discus Thrower," *International Studio*, May.

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